

STANFORD S-

inside:

What it's really like on tour with David Cassidy

RECORD MIRROR

A BILLBOARD PUBLICATION

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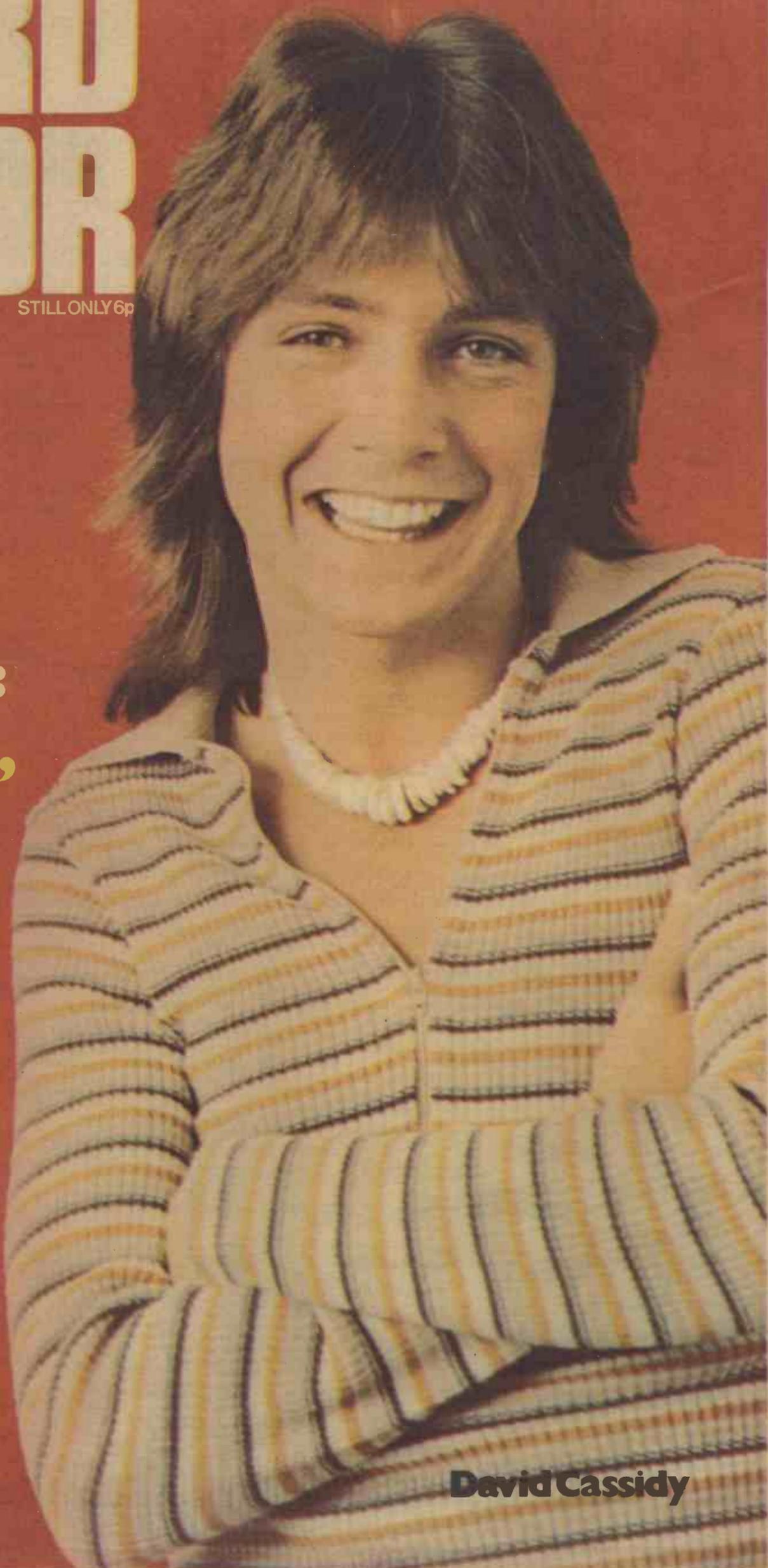
STILL ONLY 6p

CHICORY TIP:
'We were daft to go heavy'

THE SUPREMES:
'But we're STILL Supreme!'

ANDY & DAVID:
'We did a commercial for nappies!'

PLUS: What turns on the Electric Light Orchestra.



David Cassidy

RECORD MIRROR

RM/BBC chart

chart chatter

TOP FIFTY

SINGLES

ALBUMS

1	1	4	CUM ON FEEL THE NOIZE	Slade	
			Slade	Polydor 2058 339	
2	2	3	THE TWELFTH OF NEVER		
			Donny Osmond	MGM 2006 199	
3	3	3	20th CENTURY BOY	T. Rex	EMI MARC 4
4	13	2	POWER TO ALL OUR FRIENDS		
			Cliff Richard	EMI 2012	
5	4	7	FEEL THE NEED IN ME		
			Detroit Emeralds	Janus 6146 020	
6	7	6	KILLING ME SOFTLY WITH HIS SONG		
			Roberta Flack	Atlantic K 10282	
7	30	2	GET DOWN	Gilbert O'Sullivan	MAM 96
8	6	7	HELLO HURRAY		
			Alice Cooper	Warner Bros K 16248	
9	5	6	CINDY INCIDENTALLY		
			Faces	Warner Bros K 16247	
10	8	5	GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE	Jimmy Helms	Cube BUG 27
11	20	4	NEVER NEVER NEVER		
			Shirley Bassey	United Artists UP 35490	
12	19	4	HEART OF STONE	Kenny	RAK 144
13	23	5	WHY CAN'T WE LIVE TOGETHER?		
			Timmy Thomas	Mojo 2027012	
14	18	5	NICE ONE CYRIL		
			Cockerel Chorus	Young Blood YB 1017	
15	11	6	DOCTOR MY EYES		
			Jackson Five	Tamla Motown TMG 842	
16	32	3	TIE A YELLOW RIBBON	Dawn	Bell Bell 1287
17	17	5	PINBALL WIZARD/SEE ME FEEL ME		
			New Seekers	Polydor 2058 338	
18	24	5	THAT'S WHEN THE MUSIC TAKES ME		
			Neil Sedaka	RCA 2310	
19	28	4	LOVE TRAIN	O'Jays	CBS 1181
20	12	9	PART OF THE UNION.		
			Strawbs	A&M AMS 7047	
21	14	11	BLOCKBUSTER	Sweet	RCA 2305
22	10	10	BABY I LOVE YOU		
			Dave Edmunds	Rockfield ROC 1	
23	31	3	PYJAMARAMA		
			Roxy Music	Island WIP 6159	
24	15	10	WHISKY IN THE JAR		
			Thin Lizzy	Decca F 13355	
25	9	9	SYLVIA	Focus	Polydor 2001422
26	27	4	LOOK OF LOVE	Gladys Knight & The Pips	Tamla Motown TMG 844
27	16	8	LOOKING THRU' THE EYES OF LOVE		
			Partridge Family	Bell 1278	
28	29	17	LONG HAired LOVER FROM LIVERPOOL		
			Little Jimmy Osmond	MGM 2006 109	
29	21	6	STEP INTO A DREAM		
			White Plains	Deram DM 371	
30	22	10	DO YOU WANNA TOUCH ME (OH YEAH!)		
			Gary Glitter	Bell Bell 1280	
31	26	11	TAKE ME HOME COUNTRY ROADS		
			Olivia Newton-John	Pye 7N 25599	
32	33	4	BY THE DEVIL	Blue Mink	EMI 2007
33	39	3	CRAZY MUD		RAK 146
34	25	8	SUPERSTITION		
			Stevie Wonder	Tamla Motown TMG 841	
35			I'M A CLOWN/SOME KIND OF SUMMER		
			David Cassidy	Bell MABEL 4	
36	37	3	HEAVEN IS MY WOMAN		
			Val Doonican	Philips 6028 031	
37	42	4	CALIFORNIA SAGA		
			Beach Boys	Reprise K 14232	
38	49	2	ALL BECAUSE OF YOU		
			Geordie	EMI 2006	
39	41	10	DANIEL	Elton John	DJM DJS 275
40	34	9	TAKE ME GIRL I'M READY		
			Jnr. Walker & The All Stars	Tamla Motown TMG 840	
41	43	14	YOU'RE SO VAIN		
			Carly Simon	Elektra K 12077	
42	40	15	BIG SEVEN	Judge Dread	Big Shot BI 613
43	47	2	BREAK UP TO MAKE UP		
			Stylistics	Avco 6105 020	
44	36	10	HOCUS POCUS		
			Focus	Polydor 2001 211	
45			GOD GAVE ROCK AND ROLL TO YOU		
			Argent	Epic 1243	
46	38	19	WHY	Donny Osmond	MGM 2006 119
47			I DON'T KNOW WHY		
			Andy & David Williams	MCA MUS 1183	
48	50	11	PAPER PLANE		
			Status Quo	Vertigo 6059 071	
49			YOU ARE EVERYTHING		
			Pearls	Bell Bell 1284	
50	35	9	ROLL OVER BETHOVEN		
			Electric Light Orchestra	Harvest HAR 5063	

1			BILLION DOLLAR BABIES	Alice Cooper	
				Warner Bros. K 56013	
2	1	7	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLPH 427
3	3	35	SIMON & GARFUNKEL'S GREATEST HITS		CBS 69003
4	6	7	CLOCKWORK ORANGE	Soundtrack	Warner Bros. K 46127
5	2	10	MOVING WAVES	Focus	Polydor 2931 002
6	4	5	BURSTING AT THE SEAMS		
			Strawbs	A&M AMLH 68144	
7	8	15	SLAYED?	Slade	Polydor 2383 163
8	5	5	ROCK ME BABY		
			David Cassidy	Bell BELLS 218	
9	17	63	BRIDGE OVER TROUBLED WATER		
			Simon & Garfunkel	CBS 63699	
10	9	10	FOCUS 3	Focus	Polydor 2659 016
11	7	18	BACK TO FRONT		
			Gilbert O'Sullivan	MAM 502	
12	11	10	THE STRAUSS FAMILY	Cyril Ornadel/	
			London Symphony Orchestra	Polydor 2659 014	
13	19	5	SIX WIVES OF HENRY VIII		
			Rick Wakeman	A&M AMLH 64361	
14	16	6	WHO DO WE THINK WE ARE		
			Deep Purple	Purple TPSA 7508	
15			COSMIC WHEELS	Donovan	Epic 65450
16	13	10	PILEDRIVER	Status Quo	Vertigo 6360 082
17	10	26	PORTRAIT OF DONNY		
			Donny Osmond	MGM 2315 108	
18	22	10	NO SECRETS	Carly Simon	Elektra K 42127
19	26	33	NEVER A DULL MOMENT		
			Rod Stewart	Mercury 6499 153	
20	23	6	KILLER JOE	Little Jimmy Osmond	MGM 2315 157
21	20	5	BLUEPRINT	Rory Gallagher	Polydor 2383 189
22	29	5	JAMES LAST IN RUSSIA		Polydor 2371 293
23	18	8	TALKING BOOK		
			Stevie Wonder	Tamla Motown STMA 8007	
24	15	14	TOO YOUNG	Donny Osmond	MGM 2315 113
25	12	11	THE RISE & FALL OF ZIGGY STARDUST		
			David Bowie	RCA Victor SF 8287	
26	34	6	HOLLAND	Beach Boys	Warner Bros. K 54008
27	30	49	SLADE ALIVE	Slade	Polydor 2383 101
28	48	2	AMERICAN PIE	Don McLean	
				United Artists UAS 29285	
29	25	16	SEVENTH SOJOURN	Moody Blues	Threshold THS 7
30	14	5	ALOHA FROM HAWAII VIA SATELLITE		
			Elvis Presley	RGA Victor DPS2040	
31	24	14	CRAZY HORSES	Osmonds	MGM 2315 123
32	21	16	THE OSMONDS LIVE		MGM 2315 117
33	27	24	CATCH BULL AT FOUR		
			Cat Stevens	Island ILPS 9206	
34		1	MOTOWN CHARTBUSTERS VOL. 7		
			Various	Tamla Motown STML 11215	
35	39	7	IMAGINE	John Lennon/Plastic Ono Band	Apple PAS 10004
36			IN CONCERT	Derek And The Dominos	R. S. O. 2659 020
37			MAKIN' TRACKS		
			Fivepenny Piece	Columbia SCX 6536	
38	36	10	TEASER AND THE FIRECAT		
			Cat Stevens	Island ILPS 9154	
39		1	GREATEST HITS VOL II		
			Andy Williams	CBS 65151	
40	50	3	HUNKY DORY	David Bowie	RCA Victor SF 8244
41	43	4	EVERY PICTURE TELLS A STORY		
			Rod Stewart	Mercury 6338 063	
42	38	2	GILBERT O'SULLIVAN HIMSELF		MAM 501
43	31	10	GLITTER	Gary Glitter	Bell BELLS 216
44	42	3	OVER & OVER		
			Nana Mouskouri	Fontana STL 5511	
45	28	6	HOT AUGUST NIGHT		
			Neil Daimond	Uni ULD1	
46		1	TAPESTRY	Carole King	A&M/Ode AMLS 2025
47	32	16	25 ROCKIN' & ROLLIN' GREATS		
				K-TEL NE 493	
48	49	4	SING ALONG WITH MAX VOL. II		
			Max Bygraves	Pye NSPL 18383	
49		1	AND I LOVE YOU SO		
			Shirley Bassey	United Artists UAS 29385	
50		1	HEARTBREAKER	Free	Island ILPS 9217

No change at the top but Cliff Richard is poised for his first number one for some time. He's moved up fast to fourth position.

Gilbert O'Sullivan is the person who could deny Cliff the coveted spot at the top. Gilbert came into the chart last week at 30 and has a monster 23 place leap to seven.

Outside of the Ten the big mover is Timmy Thomas. He is showing strongly in the States and seems certain for pretty high placing here. Already he is at 13.

The catchy Heart Of Stone single is also moving well. It is now at 11, a move upwards of nine places.

Neil Sedaka is back in the 20. There has been considerable air-play for That's When The Music Takes Me.

And great to see the O'Jays there at number 19. This week they take over from Roberta Flack at one in the US Hot 100. A very commercial sound indeed.

Bell records are pleased with themselves and must take company honours this week. Apart from the entry of David Cassidy at 35 they have a fast rising Dawn with Tie A Yellow Ribbon going up from 32 to 16. The Pearls also make an entry at 49 with You Are Everything. That one should go much higher.

Roxy Music continue to climb though not such a big jump as one might have expected. They are now at position 23. Outside of the 20

album for the charts



DONOVAN

Cosmic Wheels (Epic)

Yea, a fine, fine album from Donovan — thankfully back on the recording scene. Cosmic Wheels is on side one but the splendour of the first is maintained on side two with the Donovan of Jennifer Juniper on a lovely The Music Makers; the humorist, and good it is too, on The Intergalactic Laxative; soft and gentle then rocky on I Like You. Every track deserves special attention. Get this album!

SOLUTION

Divergence (EMI)

A Dutch group which have been touring these parts. Mixture of musical sounds and some imaginative arrangements particularly added sound effects. Shades of Colosseum and CMU. Worth a listen.

breaking through

GILBERT O'SULLIVAN

Get Down (MAM)

The real newie from Gilbert with the long hair. Has hit sound from first throbbing beat. Then last week's Top Of The Pops new release man vocally let s loose. You'll move to this one. A good'un. Up 23 places.

RICKY WILDE

April Love (UK)

Our answer to all those healthy American boys? The old Pat Boone hit — grandpa and grannie boppers shout. Doing well from all accounts. Uncle Jonathan could have a hit with Marty Wilde's son Ricky.

ANDY WILLIAMS

Last Tango In Paris (CBS)

Does nothing for me at all but the guy has myriads of fans and they are buying it. It's moving as they say. Quite like another version, though, by Herb Albert and the TJB on A & M.

and into the thirties it's good progress for Mud and Crazy. Welcome to the Beach Boys but surely such a good record should be much, much higher.

Val Doonican is pretty static after a goodly leap last week of 13 places. Geordie make a useful move in the right direction and nestle nicely at 38. Argent are there with God Gave Rock And Roll To You. How high will they go?

The big droppers of the week are ELO and Roll Over Beethoven, Donny and Why, Jnr. Walker & The All Stars with Take Me Girl I'm Ready and Thin Lizzy's Whisky In The Jar.

And surprises this time? Keep hearing the Stylistics on the air-waves and surprised to see only a four-position move up. The single is doing well in the US Hot 100 and Soul Charts.

Shouldn't White Plains be going the right way? They're down eight places to 29 from 21.

Next time? Well, Andy and David Williams have made the 50 at last. Will they make it big with the next one rather than the somewhat heavy current release?

Cliff or Gilbert for the Top or will Donny and Slade cling on and even change positions?

Breakers for the 50 could be Roy Buchanan, Handley Family, Harry Secombe and Duelling Banjos. Take a look at Chart Parade's Breakers as well! Good listening!



Carpenters

CARPENTERS

Sing (A & M) Big US hit. A smash, smash hit, Very melodic. Maybe it's a bit mushy but then mush is nice sometimes — ain't it?

world charts

Australia: 1 You're So Vain, Carly Simon; 2 I'd Love You To Want Me, Lobo; 3 Crocodile Rock, Elton John. **Bangkok:** 1 Daniel, Elton John; 2 Part Of The Union, Strawbs; 3 Roll Over Beethoven, ELO; 5 Whiskey In The Jar, Thin Lizzy. **France:** 1 Crazy Horses, The Osmonds; 13 Gudbuy T'Jane, Slade. All other 18 listed records French. **Denmark:** 4 Blockbuster, Sweet; 8 Rock 'N' Roll Band, Walkers. **West Germany:** 2 Woman Beautiful Woman, Don Gibson; 3 I'd Love You To Want Me, Lobo; 6 You're So Vain, Carly Simon.

Sweden: 1 Who Do We Think We Are (LP), Deep Purple; Don't Shoot Me I'm Only The Piano Player (LP), Elton John; 5 Crocodile Rock, Elton John. **Singapore:** 1 Blockbuster, Sweet; 2 Me And Mrs. Jones, Billy Paul; 3 You're So Vain, Carly Simon. **Japan:** No British or US groups in charts.



Elton John

americana

THIS week's new American chart could bring the Hollies, Magic Woman Touch, in the 50. Look also for Pinball Wizard / See Me Feel Me, The New Seekers. Out Of Question, Gilbert O'Sullivan moving up as Stuck In The Middle Of You, Stealers Wheel; Cindy Incidentally, The Faces going well. Hurricane Smith in last week with Who Was It?

Soul charts: 1 Gladys Knight & The Pips, Neither Of Us; Roberta Flack, Killing Me Softly With His Song; O'Jays, Love Train; Chi-Lites, A Letter To Myself; 5 The Spinners, Could It Be I've Fallen In Love.



Rod Stewart

CHART PARADE

Compiled and edited by **TONY JASPER**

all time top 20 chart hits

THE letters started arriving by Friday of last week! However, we still want your all-time Top 20 from records released from the '50's onwards and if your choice is, say, mainly from the '60's don't worry. Send with name and address to Tony Jasper, Record Mirror, Chart Parade, 7 Carnaby Street, London W1V 1PG. Give record titles AND THE RECORDING ARTIST. After all there used to be many cover versions in times past!

John Frapwell from Frome, Somerset, lists:

- 1 Runaway, Del Shannon; 2 It's Over, Roy Orbison; 3 Born Too Late, Poni-Tails; 4 Bridge Over Troubled Water, Simon and Garfunkel; 5 Poor Little Fool, Rick Nelson; 6 To Know Him Is To Love Him, The Teddy Bears; 7 Suspicious Minds, Elvis Presley; 8 All I Have To Do Is Dream, Everly Brothers; 9 Bang Bang, Cher; 10 What To Do, Buddy Holly; 11 Oh Carol, Neil Sedaka; 12 Let's Hang On, Four Seasons; 13 It's Only Make Believe, Conway Twitty; 14 As Tears Go By, Marianne Faithful; 15 The Last Time, Stones; 16 Needles & Pins, Searchers; 17 Susie Baby, Bobby Vee; 18 Brandy, Scott English; 19 La Bamba, Ritchie Valens; 20 Love Is In The Air, Marty Robbins.

John said he had so many, many to get in and thought it should be a double album!

Here's ("a granny bopper!") Maureen Daly from Fulham, London.

- 1 Poor Little Fool, Ricky Nelson; 2 Sun Ain't Gonna Shine Anymore, Walker Bros.; 3 Young Love, Tab Hunter; 4 Go Now, Moody Blues; 5 My Prayer, The Platters; 6 Wooden Heart, Elvis Presley; 7 I Understand, G. Clefts; 8 I Want To Hold Your Hand, Beatles; 9 My True Love, Jack Scott; 10 Love Letters In The Sand, Pat Boone; 11 Peggy Sue, Buddy Holly; 12 Rhythm Of The Rain, The Cascades; 13 River Deep Mountain High, Ike & Tina Turner; 14 Cathy's Clown, Everly Brothers; 15 San Francisco, Scott McKenzie; 16 Move It, Cliff Richard; 17 Will You Still Love Me Tomorrow, Shirelles; 18 To Know Him Is To Love Him, Teddy Bears; 19 Diana, Paul Anka; 20 Whiter Shade Of Pale, Procol Harum.

Keep looking at Chart Parade for more lists - but get writing yourself!

back again

BRENDA LEE Nobody Wins (MCA) It may be a Kristofferson song but how like the old and mighty hit maker Brenda it sounds, even down to an oldie sounding arrangement. For me and hopefully many others.

THE BIG THREE Some Other Guy (Polydor) Well, two of the three are here again and take us back to memories of the early Sixties and Liverpool sounds. Good solid backing. Has a chart chance as Peter Jones put it and he said, "in with a lot of impact." Making good sales.

Maxi-single trouble for David Cassidy?

IN AT 35. Cassidy is back in the charts. This time David enters with a maxi-single.

It's been one of those rush releases. Many people have found difficulty in getting the record. Dealer information only went out at the time of release.

The maxi-single tracks come from two top selling albums, Cherish and Rock Me Baby. The two albums have had tremendous sales. David has been touring for some time. He has not recorded new material. Bell records decided a record should be issued to tie in with his visit here.

Many who have not been able to afford the album will be delighted to buy the maxi-single. There are new fans to add and of course some people want a 45 rpm disc to stack with other singles.

Now the record is out and everyone knows there should be a big leap next week.



new releases

SOME of the past week's releases in the singles field include **BABY**, Simon Turner (UK); **BEAUTIFUL DAY BEAUTIFUL NIGHT**, Hurricane Smith (EMI); **BLUE SUEDE SHOES**, Johnny Rivers (UA); **FUNK 49**, James Gang (Probe); **GLORY HALLELUJAH**, Vince Hill (EMI); **HEAVEN HELP THE CHILD**, Mickie Newbury (Elektra); **I AM A CLOWN / SOME KIND OF SUMMER**, David Cassidy (Mable); **I'M LEAVING YOU**, Engelbert Humperdinck (Decca); **MASTER OF EYES**, Aretha Franklin (Atlantic); **ONE AND ONE IS ONE**, Medicine Head (Polydor); **RIGHT PLACE WRONG TIME**, Dr. John (Atlantic); **ROCK A DOODLE DOO**, Linda Lewis (Warner); **SWEET CITY WOMAN**, Dave Clark And Friends (EMI); **TAKE GOOD CARE OF MY BABY**, Robert Thomas Velline (UA).



Carly Simon



Simon Turner

record mirror chart service

Record Mirror prides itself in giving as far as humanly possible the weekly authentic guide to the Top 50 singles and albums in Britain each week.

Certain radio stations and other pop music papers also print weekly charts. What distinguishes RM from any other is the fact of its compilation by an organisation outside the music industry. This is the British Market Research Bureau.

Each week a random sample of 300 shops record on a specially provided pad the number of every record sold. The returns are posted on a Sunday. On the Monday of each week after postal deliveries are made the information is fed into a computer. The result is the chart you read each week on Page Two.

We believe the BMRB system provides the most reliable chart and our belief is underlined by the fact that the BBC also uses the BMRB service and bases its pop record programmes on the chart.

We often get letters at RM from irate fans saying why, as one did recently, for instance T-Rex goes straight to 3 one week and Donny Osmond is placed at 12. The following week Donny goes to two overtaking T-Rex.

We do not compile the charts at RM. Positions depend entirely on the buying public and their record purchases in the shops. The charts are vitally important to artists and industry. You are more than interested. We know that. That is why we at Record Mirror want to give the best service. That is why we use the British Market Research Bureau chart service. They in turn take every possible precaution to ensure that the charts are accurate.

Due to last week's rail strike and consequent postal difficulties our reduced 30 chart was only a provisional one. The confirmed chart was given on the Wednesday and too late for our printing schedules.

james hamilton's disco picks

- THUNDER ROAD:** Peter Gunn (Buddah 2011163) The Big Beat!
THE CRUSADERS: Put It Where You Want It (Blue Thumb WIP 6143) R&B/Jazz.
BILLY YOUNG: The Sloopy (Atlantic K 10277) R&B.
STEALERS WHEEL: Next To Me (A&M AMD 7046) Exquisite Slow Easy Listening.
FRANK SINATRA: LP "Swingin' Sinatra" (Capitol DUO 102) Practically the whole double set, great Easy Listening.
BOBBY WOMACK: I Can Understand It (LP "Understanding" UA UAS 29365) R&B/Modern.

yesterplays

from the rm charts

5 years ago

- MARCH 23, 1968.**
- 1 Legend of Xanadu - Dave Dee & Co. (Fontana).
 - 2 Cinderella Rockafella - Esther & Abi Ofarim (Philips).
 - 3 Delilah - Tom Jones (Decca).
 - 4 Rosie - Don Partridge (Columbia).
 - 5 Dock Of The Bay - Otis Redding (Stax).
 - 6 Jennifer Juniper - Donovan (Pye).
 - 7 Fire Brigade - Move (Regal Zonophone).
 - 8 Green Tambourine - Lemon Pipers (Kama Sutra).
 - 9 Me, The Peaceful Heart - Lulu (Columbia).
 - 10 Wonderful World - Louis Armstrong (Stateside).

10 years ago

- MARCH 23, 1963.**
- 1 Summer Holiday - Cliff Richard (Columbia).
 - 2 Foot Tapper - The Shadows (Columbia).
 - 3 That's What Love Will Do - Joe Brown (Piccadilly).
 - 4 Like I've Never Been Gone - Billy Fury (Decca).
 - 5 Please Please Me - The Beatles (Parlophone).
 - 6 The Night Has A Thousand Eyes - Bobby Vee (Liberty).
 - 7 Island Of Dreams - The Springfields (Philips).
 - 8 Charmaine - Bachelors (Decca).
 - 9 Hey Paula - Paula & Paula (Philips).
 - 10 Wayward Wind - Frank Ifield (Columbia).

LOUIS hits the Top 10 and stays in the 20 for 16 weeks and, of course, hits number one. Otherwise only a change of the top two - swapping positions. Bachelors into the top listings ten years back with their first hit. It goes up to 6. Their following up hits include Whispering, Diane, I Believe and Ramona. Diane is a number one.

jasperian jumpers

Singles:
THE ASSOCIATION - Names, Tags, Numbers & Labels (CBS)
ARTHUR CONLEY - Take A Step In My Direction (Atlantic)
DAVID CASSIDY - I'm A Clown/Some Kind Of Summer (Mable)
GROUCHO MARX - Show Me A Rose (A&M) albums:
ARGENT - In Deep (CBS)
PROCOL HARUM - Grand Hotel (Chrysalis)

'Alice Cooper is dead' hoax



ALICE: Alive to sing another day

THE GREAT Alice Cooper mystery — was he killed by an accident with the guillotine which forms the climax of his current mammoth American show or did he die in a car crash? — was solved this week when his record company announced that it was all a hoax, and Alice was indeed alive and well.

It all started last Thursday when RM received a phone call from a "reader" who said that he'd heard the news on the radio, of Alice's untimely end driving to a concert. Warner's said they hadn't heard anything, but they too soon received a torrent of phone calls from papers and anxious fans.

The plot thickened when the BBC, who'd also received a lot of calls, denied that they'd ever broadcast the story. Rumours, meanwhile, were running rife through schools and offices — the story which seemed to be most common was that Alice had accidentally beheaded himself on stage.

By Tuesday, it was announced that there was no truth in the rumours.

One music paper, however, had printed a poker-faced spoof review of Alice's "death" last week. Was there perhaps the merest suspicion that the whole grisly affair had been stirred a little for valuable publicity? "You never know, do you?" said a Warner spokesman.

Pirate station jammed

BRITISH and Dutch listeners to Radio Veronica, the pirate ship station moored off the Dutch coast close to Radio North Sea International, have found it impossible to get a good signal recently.

The station's frequency, 538m. on the medium wave, has been jammed by test transmissions from London's commercial radio station, IBA.

IBA say that when regular transmissions start, this same frequency will in all probability be retained. The Dutch Government, who recently suggested that Veronica should move to the new frequency from their old 192m., had no comment to make.

Veronica spent several thousand pounds on publicity and equipment for their new frequency.

Sedaka in town

NEIL SEDAKA arrived in London last week with the news that he is leaving RCA records after ten years with the company.

He told RM that he will be living in London with his family until June 1 and will be recording an album here for MGM.

"It's possible that I'll make London my permanent home," he said. "But it's a little early to tell. Right now we're looking for a flat in town."

As well as recording Neil will be making TV and radio appearances and will perform in cabaret in the north of England and at the Talk of the South, Southend.

A new single will be taken from the London sessions, and in the meantime, Sedaka's Solitaire, the title track from his last RCA album, has been covered by a number of artists including Andy Williams, Pet Clark and the Searchers.

Honeybus back

HONEYBUS, a trio who scored with hit singles Do I Still Figure In Your Life and I Can't Let Maggie Go (which was featured as a slimming bread jingle) in the late sixties, have returned to the music scene with a single, For You, on Warners.

ON STAGE AGAIN!



PAUL live on stage at the Hardrock last Sunday. Wings start their British tour in May

WINGS PLAY SURPRISE LONDON GIG

AFTER FILMING a live spot for a 60-minute TV spectacular entitled "James Paul McCartney" at Boreham Wood Studios of ATV, last Sunday, the McCartneys and band made their first London appearance for some time.

Billed simply as guest artists, Wings made a surprise appearance at the Hardrock Cafe at a benefit, featuring Brinsley Schwarz and Travis, organised by Penelope Tree for Release.

A new single by Paul McCartney and Wings is on release this Friday: My Love/The Mess, both written

by Paul and Linda, are the songs. An album, Red Rose Speedway, will be released at the end of April to coincide with the start of Wings' British tour.

The revised list of bookings is: Bristol Hippodrome (May 11th), Oxford New Theatre (12th), Cardiff Capital (13th), Bournemouth Winter Gardens (15th), Manchester Hardrock (16/17th), Liverpool Empire (18th), Leeds University (19th), Preston Guildhall (21st), Newcastle City Hall (23rd), Hammersmith Odeon (25/26th), Birmingham Hippodrome (27th).

FACES FIRST DATES

THE FACES are confirmed to be playing four bookings in April — their first appearances in Britain this year. The dates are Leicester Odeon (5th April), Bristol Hippodrome (8th), New Theatre, Oxford (9th) and Worcester Gaumont (10th). Tracks from the band's new album, Ooh-lá-lá!, released on April 20th, will be featured.



ROD: Playing again

Glitter names single

HELLO, HELLO, I'm Back Again/I. O. U. are the titles on Gary Glitter's new single to be released on Friday March 30th. Both songs are Glitter/Mike Leander compositions. Gary will be singing the A-side on Top of the Pops the week after release.

Gary's live appearance schedule includes a week in Germany starting tomorrow, concerts in Hanley (April 1st), Corby (2nd), Cambridge (6th), Boston (7th) and Southport (8th). From 12th - 22nd April he will be touring Australia, after which he will probably make appearances in New Zealand and America.

FRANKIE Valli and the Four Seasons arrive in Britain to begin a tour on March 31. Dates set for the group include: Stockton Fiesta, April 1-7; Farnworth Blighty's, 9-14; Talk of the South, Southend, 16-21; London Palladium, 22; and Wakefield Theatre Club 23-28.

TEMPS SELL OUT

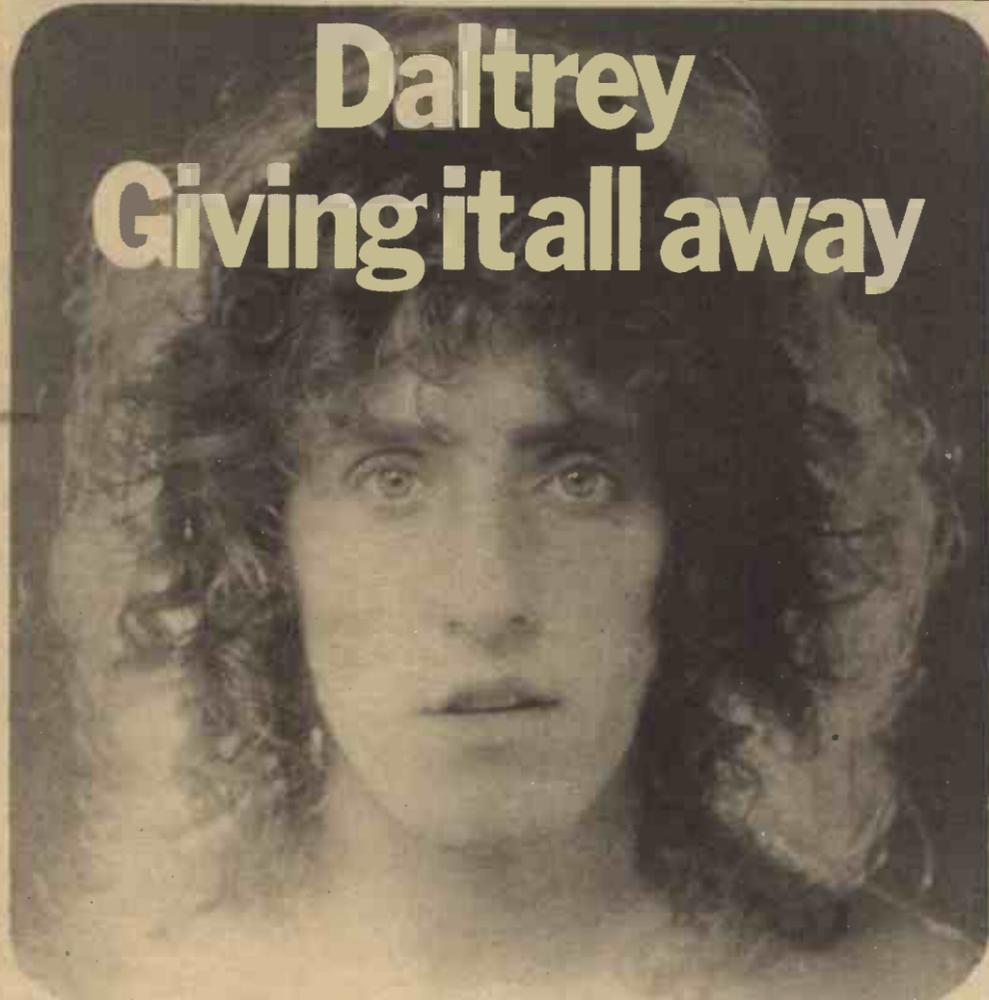
ON their current tour of Britain, with Junior Walker and the All Stars, the Temptations are breaking box office records.

Said Phil Lever, theatre manager of the Odeon, Hammersmith, referring to the Temptations' opening night concert at the venue: "I haven't seen this kind of

reaction to a concert in a long while." The group in fact broke the box office record there set by the Beatles in 1965.

Following their sell out concert at Lewisham, the Temptations have added one more London date at the Rainbow on March 27 (not 26 as previously announced).

Daltrey Giving it all away



C/W The way of the World
From his forthcoming album Daltrey
for April release on Track 2406107
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Family hit the road again

FAMILY, who have started work on a new album and single, are to commence a tour of British and European dates at the end of this month.

The dates include: Paris (March 30th), Cambrai (31st), Brussels (April 1st), Guildford Civic Centre (7th), Stoke, Trenton Gardens (8th), Leeds Town Hall (9th), Birmingham Mayfair (15th), Salisbury Town Hall (16th).

Southend Cliff Pavilion (18th), Zurich (23rd), Naples (25th), Rome (26th), Turin (28th), Milan (29th), Genoa (30th), Stockton ABC (May 3rd), Newcastle University (4th), Edinburgh University (5th) and Leicester Polytechnic (12th).

Further dates may be announced soon. Accompanying Family on nearly all of these dates will be Phillip Goodhand-Tait.

Family go to the States for their fourth tour on May 20th for four weeks. They will be finishing off their album between dates on the European tour in order to have the album ready for promotion with their US tour.

Going solo

MARTY Balin, one of the founder members of the Jefferson Airplane, has signed as a solo artist to RCA. Since he left the band two years ago, Balin has been writing and producing. Live dates and recordings with his new group will begin shortly.

live!

Humble Pie

PIE at the Palladium sounded like a good idea, but after seeing the show on Sunday, I reckon it must rank, alongside their plan to use lady singers, as the best thing even they've come up with.

It was such a good gig. Duster Bennett got a good little thing going with his warm-up spot and as soon as Humble Pie walked jauntily on stage I found I was saying to myself, "Yeah, this is going to be a nice one."

And it was. Steve Marriott carried through his promise of wearing a tuxedo - minus a shirt - and astounded everybody by introducing the bulk of the set with singing links, a technique which I have only ever seen executed before by Desmond Dekker.

For over an hour the band played in a way which would suggest that they are now far more than a rock band, and are only equalled by The Who for sheer musical and physical excitement. The whole band were absolutely splendid with Jerry Shirley in the driving seat from the offset and Greg Ridley and Clem Clempson working hard with Marriott.

The lad himself was in particularly fine form. I always get the feeling that Steve would give his right arm to have been born black, but those cats ain't got nothing like this atomic-powered gazelle.

The set was pretty predictable, which was good as the paying customers got what they had come for. Hot 'n' Nasty, I Don't Need No

Jim Lea weds in secret!

JIMMY LEA, bass player in Slade - currently topping the charts with *Cum On Feel The Noize* - was secretly married on Sunday.

He married at Wombourne register office, near the group's home town of Wolverhampton.

His bride was Louise Ganner, a 22-year-old soft-furnishing seamstress. Jimmy, who is 23, is the first member of the group to marry. The other members of the group did not attend the wedding.

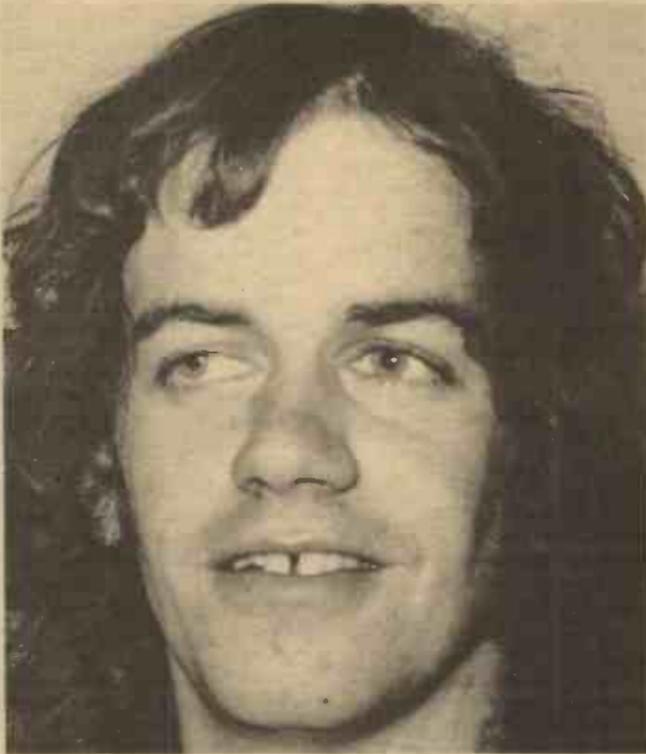
'LEE IN LONDON' SINGLE

A SINGLE from Jerry Lee Lewis's much-publicised London sessions is to be released on March 30th.

Entitled *Drinkin' Wine*, the track features Albert Lee on guitar, Kenny Jones of the Faces on drums, Klaus Voorman on bass and Jerry Lee Junlor on percussion alongside a gallery of notable British musicians.

This is Jerry Lee's first-ever recording of *Drinkin' Wine* - though it was, coincidentally, the first song he ever performed in public.

The London sessions double album, currently rush-released by Mercury, had American advance orders of 250,000.



Jimmy Lea: the first Slade to go.

Wishbone Ash to record live

WISHBONE Ash put the finishing touches to their forthcoming album, as yet untitled, with a couple of live sessions at London's Marquee Club on Saturday and Sunday.

In addition to the live tracks, Wishbone recorded studio tracks at Olympic and Apple studios. Release date has not been fixed but is expected around the end of April.

BANG GOES MOON

KEITH MOON'S idea for a stage gimmick with the Who - a "magic wand" filled with blank cartridges so that it would explode when he tapped it on the floor - backfired on him last Sunday.

When he tried to test the fiendish appliance at his home in Chertsey, Surrey, the blanks exploded and hit Keith in the chest, bruising him so badly that he had to go to hospital.

He was able to return home after a check-up and has decided, says his publicist, "to leave magic for the fairies."

First Lance

MAJOR LANCE'S Greatest Hits is to be the first album released on the Contempo label. Featuring such numbers as *Um Um Um Um Um Um* and *Monkey Time*, the album was recorded live at the Torch - a club in Stoke which was unfortunately shut down recently - and will be released in April.



Steve Marriott

Doctor, Hallelujah, and Honky Tonk Women were just a few they served up in the tastiest musical meal I've had for a long time. The Blackberries, - Venetta Fields, Clyde King and Billie Barnum - have added a new dimension to the band and will soon be stars in their own right. Thank you ladies and gentlemen for a really good gig - come back soon. CW.

Black Sabbath

TEENYBOPPERS were out in force for so-called "heavy" Black Sabbath at London's Rainbow.

After an opening five minutes of stomping and

chants Ossie Osborne leapt across the stage giving peace signs to one and all. The audience went wild and returned the greeting.

After this beginning - I have no idea of the title - it was more rousing stuff. The chanting and bopping continued.

Then War Machine, Snowblind and everything sounding much the same. The whole thing was too loud and only one out of every ten words was vaguely audible.

Killing Yourself In A Limb from the next album wasn't much better but the drummer flogged himself to death over it. Some good guitar work from Tony Iommi on lead guitar did come putting him for the moment on a plane with Jim Hall and Alvin Lee.

Eagles

I WAS expecting that the Eagles would have a hard time filling such a place as the Festival Hall - mistakenly, as it happened, because getting on for a full house rolled up to see this remarkable country-rock band from LA last Saturday - and well rewarded they were, too.

The relatively unknown Eagles - who've had three hit singles in the States - put on a show that was chummy and easy-going but musically superb.

Despite a little early trouble with the feedback - hoping for a clear sound, they use tiny amps miked through 12 big PA cabinets - the four put on what amounted to a potted history of country music

ancient and modern, starting with harmony numbers using three acoustic guitars and electric bass and travelling, via banjo, mandolin, bluegrass and cowboy music, to some of the heaviest, most stirring electric rock yet heard in London.

For a start, all four are simply excellent musicians. Never a note was wasted, all their songs were arranged masterfully and the solos, infrequent as they were, fitted like pieces in a jigsaw puzzle. A very tight band who knew their arrangements inside out, and took it from there.

And, with hit singles to their name, it just goes to show that a little inspired professionalism can get high-quality stuff across to a wide audience. Anyway, enough of all that - and a note to music lovers to miss the Eagles at your cost when they come your way. R.S.

Stackridge

LINCOLN may be starved of rock acts, but it was still surprising that high on 400 heads, four times the usual turned up at the Broadgate Drill Hall. The reason: Stackridge.

It takes a first-class group to captivate the Cathedral city crowd, as many have found out. But Stackridge are a different kettle of fish. The crowd were so enthralled that the sextet from Somerset were called back for four encores before reluctantly calling it a day - and that was only because the main hall lights flooded the place out.

Teatime, from their latest album *Friendliness* was

played early in the set marking the qualities of Mike Evans on violin. Syracuse The Elephant seen had the throng bellowing for more, and they got it.

Stackridge swung into a series of numbers earmarked for the next album, including the amusing *Lyder Loo*, about the evils of smoking.



James Warren of Stackridge

I stamped out my cigarette guiltily as they broke into *The Road To Venezuela*, with flautist "Mutter" Slater on castanets and cymbal.

The classically-influenced instrumental *Purple Space-ships Over Yatton* showed his full potential. This contains all the qualities that puts Stackridge in a class of their own, being delicately entrancing and elegant.

We were treated to a round of *Twist And Shout*, thrown in for good measure, with Mike Evans downing his violin and taking on the vocals.

One of the encores was *Orange Blossom Special*, a duet for violin and dustbin lids. The freaks at the back of the hall inevitably danced along, some falling over with delight as Mike Evans' incredibly built the tempo up and up. M.C.

IN NEXT WEEK'S RECORD MIRROR:-

GARY GLITTER:

The truth about that French Stripper!

Working with our idol JERRY LEE LEWIS by British band HEAD, HANDS AND FEET

THE JACKSON 5: A special on the fabulous fivesome

DAVID ESSEX: 'It's the very devil playing Jesus Christ!'

PLUS:

SHAWN PHILLIPS Portrait of a fast-rising star...

AND: RICKY WILDE, an eleven-year-old superface...

AND: Something very exclusive on DAVID CASSIDY

THE face



US catches up with UK with news of smaller hole size for singles . . . **DONNY OSMOND'S** new US album entitled **ALONE TOGETHER** . . . **KINKS** in fine form on **Beeb 2** last week. Why don't we see more of them on TV . . . **AL GREEN** set for a **Rainbow** concert when he comes over . . . Who will be the first to own up over the **WILLIAMS TWINS**? Must be nice to have a rich and famous relation in showbiz . . . **STEVE STILLS** married **VERONIQUE SANSON**, a French singer, in beautiful downtown Surrey on Wednesday. Congrats Steve . . . P.S. to the last line, Steve lives in a house which was once the home of **RINGO** and before that **PETER SELLERS** . . . **RY COODER** in town, as was **DALLAS TAYLOR** . . . Come back **COUNTRY GAZETTE** . . . **BRIAN CONNELLY** of **The SWEET** came on as a last minute replacement in the **RM** drinking team recently . . . Who told you first about **STATUS QUO**? . . . **GREYHOUND** backing **INCREDIBLE STRING BAND** on a reggae track on the **ISB'S** new album, and there's talk that the **NITTY GRITTIES** are coming here to record. If they do, watch out for Greyhound being included on the sessions . . . We say it again, **JERRY LEE LEWIS'S** London Sessions album a gas . . . **ELO** getting stronger all the time. See them at the **Rainbow** and **Gravesend** this weekend . . . **TIMMY THOMAS** gave a good account of himself on **TOTP** last week . . . **ALICE COOPER** has had another snake die on him . . . Fans of **RICKY WILDE** can hear the young singer deliver a personal message and sing if they dial 01-247-8221 . . . Rude pictures of **SHEL SILVERSTEIN**, who among other things wrote **A BOY NAMED SUE** for **J. CASH ESQ.**, currently circulating in London . . . What's long and black and travels at 40 miles an hour? . . . watch out for **STAG** . . . If a film was made of **Pyjama Tops** in Cinerama, would it be called **PYJAMERAMA**? . . .

us news

The world covers Carole's songs

FEMALE vocalists are exerting a new emphasis on pop music in America. Oh, there have always been individual girl singers with clout to get on the best selling charts, but as the music business has swung from one side of the pendulum to another, the girls have been replaced by male rock bands or single male troubadours.

Now we find the influence of the female vocalist gaining strength, and it has nothing to do with women's liberation and a new get-friendly-with-your-neighborhood-girl-singer type of attitude on the part of US record companies.

In a recent survey, there were 18 girls on the best selling album chart, with Carole King heading the list with two titles, **Rhymes & Reasons** and **Tapestry**.

The interesting aspect of her LP popularity is that she doesn't do concert or club dates, but remains home with her baby and has the luxury of coming into the recording studio in Los Angeles and developing her art. She had a short spell last year as an on-the-road performer but has since changed her mind about that and prefers the comfort of receiving her royalties from the sale of her LPs and the

heck with travelling around from city to city.

In excerpts from a recorded conversation with her producer Lou Adler last October for inclusion in a special radio show, Carole explained why she prefers not to hit the road, Jack.

She said when she's performing she doesn't feel she's "that great a singer, and the thing that I have to get to the people that I am performing for, are the songs, and I can do that through records, and I would just rather go and devote all the energy to writing new songs, so I can give that to people, and they can receive it on record, although I know it's not the same as live, it's still something and I feel most comfortable that way."

She seems to know herself best and is not going out trying to capitalize on her song-writing ability by trying to become a club performer as so many composers attempt to do even though they aren't capable of communicating and enthralling an audience.

The list of failing composers-turned-singers remains a constant threat or word of caution to each composer who either feels the urge to get out in front of an audience and do his own songs, or is told by friends and associates that he can get out and work well before a crowd.

Carole is a nice, warm, sincere singer and that is the quality which comes through in her own interpretations of her songs. But she has been overwhelmingly more effective as the source of material, which, when placed with the right singer, really explodes.

Before she started out on a career as a solo composer/solo singer, Carole had had a string of hits with her then husband, Gerry Goffin in the 1960s.

Among the songs they wrote which were hits for other people were **Natural Woman** by Aretha Franklin, **Go Away Little Girl** by Steve Lawrence and Edie Gorme; **Don't Bring Me Down** by the Animals; **Take Good Care Of My Baby** by Bobby Vee; **Don't Say Nothing Bad About My Baby** by the Cookies; **One Fine Day** by the Chiffons; **The Locomotion** by Little Eva; **Something Tells Me I'm Into Something Good** by Herman's Hermits; **For Once In My Life** by the Righteous Brothers; **Wasn't Born To Follow** by the Byrds; **Will You Still Love Me Tomorrow** by the Shirelles and **Up On The Roof** by the Drifters.

These were songs written with the artist in mind and for the radio audience which would be stimulated to buy them.

Toward the end of the 1960s the independent songwriting team success story began to wear down as the musicians themselves began to write their own material, so Carole and Gerry, like others in the same business, began to feel the pinch.

Enter the 70s and Carole with her first LP, **Writer**, which was not the greatest artistic success. On that LP she sang three of her older tunes, **Up On The Roof**, **Goin' Back** and **No Easy Way Down**.

Her second LP, **Tapestry**, was a major leap forward. She wrote six songs without

any collaborators including **I Feel The Earth Move**. Where **You Lead** had lyrical assistance as did **Smackwater Jack**. On the cut **Natural Woman**, her husband bassist **Charlie Larkey** was the only other musician.

Carole wrote the lyrics for **You've Got A Friend** and **So Far Away** which have become her own standards now.

Of 81 songs in a discography which runs through November of 1971, the song which has been most recorded by other people is **Will You Love Me Tomorrow** — which has 55 different interpretations.

Her next most recorded works go this way: **Go Away Little Girl** and **Hey Girl** both with 26 versions; **You've Got A Friend** with 18 versions; **It's Too Late**, **The Locomotion** and **Up On The Roof** all with 15 versions; **Take Good Care Of My Baby** and **You Make Me Feel Like A Natural Woman** both with 14 versions; **Yours Until Tomorrow** with 13 versions; **So Much Love** with 12 versions; **No Easy Way Down** with 11 versions; and **Oh No Not My Baby** with nine versions.

Oh, in case you may wonder who the other girl singers are who are in favour these days, they include: **Carly Simon**, **Bette Midler**, **Helen Reddy**, **Joni Mitchell**, **Barbra Streisand**, **Rita Coolidge**, **Judy Collins**, **Laura Nyro**, **Barbra Mason**, **Melanie**, **Mary Travers**, **Gladys Knight**, **Marlo Thomas**, **Yoko Ono** and the late **Billie Holiday**, who is represented with a number of tribute LPs.

Through it all, however, Carole King stands out as her own tribute.

Geordie

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Heavy music just wasn't our cup of tea

CHICORY TIP TELL CHARLES WEBSTER

ALMOST a year ago to the day, Chicory Tip were top of the charts with *Son Of My Father*. They were the blue eyed boys of the ballrooms, doyens of the discos, princes of pop, and looked set to become one of the major acts in British pop music.

Everything was going for the band and then suddenly, it all fell apart leaving the group with a new guitarist, a new image and a nasty taste in their mouths after finding out what it's like to bite the dust so soon after being the talk of the town.

The strange thing about it all is that Chicory Tip were instrumental in designing their own downfall. Do not misunderstand me — it was in no way deliberate, but the group could have quite easily have carried on in the way that had been pioneered with *Son Of My Father*, but because they wanted to expand their musical outlook by "going heavy" they gave up being a pop band.

Another important reason for the switch was that rewards of being a

successful "heavy band" are much greater than those which are reaped by a top pop group.

I recently spoke to Chicory's lead singer, Peter Hewson, about the past year, the bad times, and about the group's new single *Good Grief Christina* which looks like bringing on back the good times.

He'd hobbled into London from his home near Maidstone in Kent, with the aid of crutches which were supporting him as he had broken a few toes while playing five-a-side football a couple of nights before.

Monster

"In a way *Son Of My Father* became a monster that became difficult to live with. It was one of those classic cases of becoming an overnight success after 10 years," he said.

"All the money we made went straight into getting better equipment. Within four weeks of release the record went to number one and sold nearly two

million copies — but because we needed new gear we made virtually nothing out of it.

"We felt we were stagnating, too," he said. "We were working six nights a week and it was taking its toll on all of us. We didn't have time to work out any new material and found that we were playing the same stuff every night."

Last summer the band decided enough was enough and took off on their "heavy" excursion.

"Our journey into progressive music — if that's what you want to call it — was short lived. We thought at the time that there would be more satisfaction — not to mention money — in it."

Chicory kept on working and gradually introduced the heavier numbers in to the act and for three months worked with the new routine.

"We soon found out that to change our image and our music we'd have to go about it the same way as Status Quo and disappear for a year and live on about £7 a week. To do



Peter Hewson

that we would have given up everything. Success meant we had grown accustomed to a certain standard of living and we couldn't give it up."

Why didn't Chicory Tip make it as a rock band?

"We were beaten by the system. Too many people had preconceived ideas of what they were going to see and hear when Chicory Tip were billed to play at a venue and we never really got a fair hearing. We were pig headed too. We thought we could become a progressive band, but we were wrong. If the public had been more open minded we may have made it.

"As it turns out, if we had made it, it would have been a shame because right now we're happier than we've ever been. That little sojourn taught us a lot about life, and most important of all, taught us that we are at our best and happiest playing pop music."

I wondered when the band discovered that it was a wrong move to forsake pop music. "Well," said Peter, "we realised soon after we started to change the act but we wouldn't admit it to anyone. We were determined to prove we were right. We weren't."

"The public were not willing to accept that Chicory Tip were, or are, anything other than a pop group."

"More than changing

the music, we found that we were changing in ourselves. Our attitudes to work were changing and so were our personalities."

The group managed to salvage their personalities before it was too late and are now back in the old routine playing pop music to people who want to dance.

"We've found out that the best audiences in the country are those in the quality clubs where the boozers go. They just want a good time and that's what we want to give them."

Programme

Peter went on to talk about Chicory Tip Mark III: "We play good time pop rock. In the first half hour of our programme we go right through from opening with *The Hunter*, to our chart stuff, to things which we have written ourselves. Our longest number is six minutes and most of the rest are only four minutes.

"If a song is any longer people tend to get bored. We always like to play danceable stuff and our audiences like the short numbers but if anybody comes along to see us hoping for some head music then we're the wrong band."

How much personal satisfaction did Peter get from what the band were doing?

"As far as I'm concerned, I'm happy. We are back doing what we know best and we can go on doing it for years. We'd never make a cabaret band because we're just a flash pub band. We are still growing and our next step is to write a successful single for ourselves.

"Album-wise we'd also like to do well. On the whole pop bands don't make successful albums, but that's a generalisation. Our first album was a mistake. *Son Of My Father* being a success meant that we were being pressured from certain quarters to get an album out quickly and because we didn't have enough good material available at the time, we had to put some of our older material on it and we weren't too happy about that.

"The next time will be different and we will only include songs which have proved to be popular in our stage act, and hopefully ones that we have written."

We all know it's hard getting to the top, but you want to try doing it a second time round. Very few bands have ever done it and Chicory are making a strong attempt to emulate former glories.

I hope they make it — if only because they've been big enough to admit that they made a mistake and have swallowed their pride to go back to square one.



Chicory Tip



Keeping up with **JONES**

Lyn and Eve discover some very dear friends



THEY say that diamonds are a girl's best friend. And it must be obvious that if you further introduce the girls and the diamonds to a few emeralds than you have a cosy example of devoted togetherness.

Which brings me to those friendly souls Lyn Paul and Eve Graham, of the New Seekers. While celebrating their current record successes in the States, and prior to returning home for a tour, they happened upon Marvin Hime's glittering emporium in Beverley Hills, California.

In urgent need of friendship, they sifted through some diamonds. And ended up with more than 250,000 dollars worth . . . say £100,000 of the glass-cutting gear.

A breakdown shows the friendship-seeking Miss Graham spent 198,000 dollars (ring, 100,000; ear-rings, 32,000; pin, 30,000; necklace, 16,000). The friends introduced to Miss Paul were a diamond and emerald bracelet and ear-rings (40,000), ring of diamonds, emeralds and jade (18,000), and diamond pin (10,500).

Gerry gets the message

HE MAY not be everyone's idea of a Sinatra-type stylist, but there's no disputing the fact that the hit-making Gerry Monroe is one helluva nice bloke.

Off in May to tour Australia again, he figured it would be a good idea to take personal messages out with him from anyone with relations in the Sydney area. He says he'll do his level best to deliver the messages personally.

Interested? Gerry asks me to get you to write to him, care of H and M Productions, 715 Durham Road, Gateshead 9, County Durham.

Incidentally, Gerry will probably pick up another Australian Gold Disc when he's there . . . for Bring Back The Good Times. His first was for It's A Sin To Tell A Lie.

Ringing the changes

OSMOND fans hoping for a message from Donny along with a little Osmond music have been ringing a certain telephone number which, far from being the Osmond Information Service (as was published in a CERTAIN pop paper!) is in fact the computer terminal of advertising agency J Walter Thompson.

For every phone call that an Osmond addict makes, the computer's input circuit is broken. If some Thompson client is feeding vital data in for 20 minutes, explained a harassed Thompson man, he has to start again. So in the interests of efficient British industry the number NOT to ring is 499 4996.



GIRL of the week department: The girl is Lynsey de Paul, of course. And the lucky lad, and I do MEAN lucky, is Zakatek, who was discovered by Lynsey and who has been launched, produced, arranged and written for by the lady. The song is I Gotcha Now, and looks like taking off. It's Zakatek's first record, but he's been around in the business for ages, working with top names.

How about a job, Paul?

THERE'S a pretty sheepish-looking public relations man to be seen hanging around Soho Square these days, trying to puzzle out why he was left out. He feels neglected, lonely and slightly ashamed.

It's not that he has BO, dandruff or halitosis; No, it's simply that he's just about the only PR man who hasn't represented Paul McCartney!

In the Beatle days there was Tony Barrow, then Brian Sommerville, Derek Taylor, Mavis Smith. Then the break and Leslie Perrin, Shelley Turner, Christopher Maude Roxby, then Tony Brainsby, Wendy Hanson, then Dave Golding. And, as we went to Press, it was Tony Brainsby

again.

Next time you're in your office, Paul, have a look out at this poor guy who is being shunned by his fellow publicists as well as pop papers. If you could fit into McCartney Productions PR for just an afternoon, I'm sure he'd be jubilant.

+ + +

ELVIS Presley has been named best recording artist of 1972 by music critics in the first annual Japanese International Record Awards. Actually he tied with Chick Corea, but picked up the award for his continuing record output rather than any specific album.

Middle Of The Road

THEIR NEW ALBUM

DRIVE ON

SF 8338

Middle Of The Road

DRIVE ON



Their new single

"The Talk Of All The USA"

RCA 2343

RCA Records and Tapes

Val Mabbs concludes her two-part feature on the amazing Williams who believe . . .

RECORDING IS FUN!

WATCH any notable American act, solo artists, groups, duos, any combination, and something that becomes obvious is their ability to move around on stage, and to use the space they're allowed in the best way possible.

Now that kind of professional presentation is not due to any inborn gift possessed by the Americans particularly, but to their recognition of the fact that choreography is important.

That doesn't mean that every American act can be expected to perform the kind of foot-stepping routines associated with the Four Tops, but it does indicate they'll put on a complete show for you. So from the word go, Andy and David Williams are being correctly trained by a choreographer to help increase their on-stage confidence.

"Right now we're putting together an act," Andy told me. "We know what songs we'll use, that's easy enough, but learning how to move and speak correctly is the thing we're concentrating on."

Andy and David have yet to appear live on stage, although they did take part in a television in concert show in America. The twins have also appeared on some top networked American programmes including the Dick Clark show, the Merv Griffin show and the Sonny and Cher show.

But, particularly as far as England is concerned, Andy and David accept that they have scored a hit with fans purely on the basis of how they look.

Andy and David have been musically trained, however. Andy, who is the older of the two by 13 minutes, plays guitar and sings harmony, while David plays piano and takes lead vocal. And they're both in agreement that they will be able to follow through with some good on-stage sounds for their audience. Their first album is now available in England, and the kind of ballad content is reflected by the duo's single I Don't Know Why (I Love You Like I Do).

Selection

"I like some of the album, but some of it I don't like," says David. When we were starting out on the recording we didn't know that much about the music. I like ballads the best for us to sing, but we do many up-tempo things too because we have to have a selection."

Andy and David began recording their album eight months ago, and were in fact snatched up by MCA the first record company they approached.

"We were going to be on our uncle's recording

company, Barnaby," they told me. "But it would be very confusing to have two Andy Williams on the same label. Also people say that he's the one who got us all our breaks. He has tried to help us but we want to do things on our own . . . not that we don't need his help."

"But in America people don't make so much of the fact that we're related, it's hardly mentioned at all now. Of course I suppose there are always people who want us on television just because we're Andy Williams' nephews."

Don Williams, Andy and David's father, is currently negotiating for his sons to have their own American television show. And the boys are hoping that they won't be quite as nervous if the show materialises as they were on their first time in the recording studio.

Scared

"I really was scared at first," says Andy. "I didn't know what to expect. But then we got to know the people we were working with and I found it was something that I like to do, it was fun."

"The first day I didn't really know what to do, but then I really got on fast. I surprised a lot of people, and I surprised myself I think! It's sort of worrying for just a normal person to start recording, and that's what I felt like at first. Well," he grins, "I still feel like a normal person."

Some people might think that being twins makes the Williams brothers a little bit extra-ordinary, but in fact they maintain different interests outside of their music, and believe it doesn't make much difference to them because: "we don't know what it's like to be something else!"

"We do hum the same songs at the same time quite often," says David. "And we do like the same vocalists. We've seen Elton John — well we met him actually, and we like a lot of English artists like the Beatles, Badfinger and Bread . . . are they English? Oh, no? Well, anyway, we like them very much, too."

Have you had any particularly impressive twin experiences when you've been separated, I wondered.

"No," says David. "Isn't that dull!"

"You know," adds Andy. "Sometimes you can be lonely even though you have a twin brother around. You can be lonely in a crowded room."

Which just shows how much Andy and David have already learned



about life, and are not afraid to express. But then they have seen the ways of the showbusiness world from early days when they starred in a commercial for nappies — or diapers as they say — to the present day.

So, taking that in to account, let's say they seem to be very freindly people, and though they occasionally reveal comments that their press representative would rather they had kept concealed, they are generally well rehearsed with answers.

One particular subject on which Andy and David seem especially cautious is when the Osmonds are mentioned. It has been rumoured that the Osmonds are not too happy about the Williams twins — something which could possibly be traced back to the Osmonds appearances on the Andy Williams Shows for many years.

And on the subject of David Cassidy the twins say: "He deserves everything that he's done, he's a good actor and that seems to be what his future will be in."



ANDY

5ft. 7ins.
105lb.
Blond
Blue
29ins.
11 1/2
27ins.
32ins.
28 long
28ins. from shoulder
Size 8
Mexican
Orange juice
Basketball/ swimming

Height
Weight
Hair
Eyes
Chest
Neck
Waist
Hips
Trouser size
Sleeve
Shoes
Favourite Food
Favourite Drink
Favourite Sports

DAVID

5ft. 8 1/2ins.
112lb.
Blond
Blue
30ins.
12
29ins.
32ins.
29 long
28ins. from shoulder
Size 9
Italian and Chinese
Orange juice
Tennis

BRUTUS CROMBIE'S Reggae Spread

John Holt —you're tops for me!

HEY, Des! Joe! Webble! Let's knuckle down to business, which, in case you dingalings haven't been paying attention, is: Who is John Holt?

A cough brought my attention to the far side of the room, where a bearded groover had stumbled to his feet; a chair lay flatly on the floor behind him. "Har-rumph! Over here, Brutus. I can answer that," he shouted, a half-empty can of Red Stripe lager clutched in his left hand.

"Well now . . . uuuh . . . since the original influx of Jamaican musical exports began to take hold in this country a few years ago, bigger and bigger audiences have begun to take notice of Jamaican pop music, or reggae. A very talented exponent of this West Indian reggae-beat sound, John Holt is about as close to perfect as one can hope to get.

"John Holt, who is presently stirring up plenty of interest

with his *The Further You Look* album on the Trojan label (TRLS 55), was born 28 years ago. He has already had several while-back hits for the Beverley and Success labels in Jamaica — and, says his manager, Fifteen number ones in Jamaica.

"Other factors which he felt played a role in John Holt becoming an established performer in the national spotlight were: the success of his many singles; performances of *Only A Smile*, *Love At Last*, and *Stick By Me* to large audiences both domestically and abroad; and the soulful singer's round-the-world, goodwill trips which brought credit to Jamaica and its music."

I went over to the drinks cabinet and poured myself two fingers of Appleton rum. Joe kept it there for the days when he felt a bit off-colour. The juice burned my gullet, but it warmed my belly, and I felt better.

"Er, ah, Brutus," someone said in a slow, deep tone. I looked at him curiously. "Yes, Des, you can clue us in a bit more." He wrinkled his forehead, then said with enthusiasm: "In other words, brothers, he has a knack for picking up on potential hit songs, John Holt does; no mere reggae singer is he. John Holt is a performer with everything: flashy good looks, flair and vocal artistry, a talent for songwriting that a lot of other Jamaican artists envy — and the hardworking Chaguaramas Recordings & Productions to back him up."

Murmurs spread quickly through the office: No mere reggae singer! A performer with everything! Flashy good looks! We must hear more! "But, Des," a chick was standing on the office table, "what about his early years?" Des made a raspberry noise with his lips. "Belt up, Gorgeous! I'm coming to that," he said laughing like a thirsty drain. "Most of his early years were spent gathering the know-how and musical background which more than qualifies him to be one of Jamaica's finest vocal talents."

"My urge to play piano," he once told me, "was knocked on the head at an early age, when my primary school teacher remained unmoved to my keyboard rendering of an old Smiley Lewis number and directed me to join the school choir."

Beautiful

Des whispered, "That chick is with it, Brutus. I took her to the Apollo Club last week . . . oooh . . . aaah! She's beautiful!" I took a good gander at her. She was a real cutie-pie. She seemed to be waiting for me to speak.

I smiled (ear-to-ear, natch!) and winked. "Des knows his

stuff, eh, blondie?" She looked at me — looked me over real good — and smiled, "Yeh, Brutus, he sure does!" She finished her rumcola and asked me for a fag. After I lit it she blew smoke into my face, wriggled closer and asked, "Any more info on John Holt, or do we go over to your place?"

I laughed. "OK, Sweetie, I was just going to tell you that after several jobs and a short spell in the technical side of the record industry, John Holt began singing in ballrooms and cabaret clubs for several 'name' groups, including a talented trio called the Paragons, who eventually split in 1969 to study electronics at New York University."

Firewater

I finished my spiel and glanced at the chick. There she was by the office door, her lovely body poured into a Judge Dread T-shirt, short skirt, and silver tights. She handed me a fresh drink and said, "OK, Brutus, here's your firewater."

When she went to collect her coat, I sat on Joe's chair and whistled and clucked my tongue. Phew . . . that hadn't been so difficult after all. Oh, boy, oh boy, I breathed to myself.

"Well," she said coming back and breaking the silence, "I . . . motion we adjourn this . . . er discussion and continue it at your broken down shack — hell, man, you know what I mean." I plonked my drink down on the table. "If you want to, Sugar?" She grinned and pushed me into the street.

Thanks for listening, groovers!

BRUTUS CROMBIE



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and
THE NEW SEEKERS

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(Ruby-Kalmar)
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ARE The Supremes on the way out?

Why have they not been knocking up their usual quota of hits in recent time? Is the Tamla magic over? Are they becoming welcome on the night-club scene but considered bores to the teen concert-going market?

These were some of the questions uppermost in my mind when attending a special reception last week to greet The Supremes on the eve of an 18-gig tour of England.

One person to issue a violent NO to my questionings was Supremes Fan Club's hard-working secretary Ross Burt, "Heavens above, certainly not. Look I've come 600 miles from Scotland. I waited four hours at the airport. And there were many, many other fans waiting. You don't see them on the media because some people only think of televising people like the Osmonds."

Twenties

"Ross," I said, "Are you talking about the teens or the twenties?"

"BOTH. Yes, there are many older people continuing their support as it were from their younger days but new members are being added weekly and they are teenagers!"

Ross is willing to say The Supremes have changed. "The Supremes were known as a pop group. Diana Ross took them into show-biz and gave them the glamour required, and gave herself recognition

TONY JASPER TALKS TO THE SUPREMES

A BLACK INSTITUTION



and the same for The Supremes.

"Yes, they have changed. But Mary Wilson remains from the original trio and she has talent and years of experience. There are two great members in Jean Terrell and Lynda Laurence."

Ross is understandably for The Su-

premes. He lives and breathes their sound and even more; "Fans write and want to know The Supremes and their views on the world, things that are happening."

I decided to continue the enquiry by talking to the new member Lynda Laurence. After all, she has for some reason

joined a name trio said by some to be in ailing state. Lynda looks very beautiful. She was not in the least disconcerted by being posed with statements doubting the lasting-power of The Supremes.

"Our next record, Bad Weather, produced by that genius Stevie Wonder, written and

sung by The Supremes, will tell the critics that we're in business, chart business.

"Our audiences have every age in them. The Supremes have grown with time. There have been some changes but The Supremes are now an institution I was obviously new when I joined. However, I have

always felt like a Supreme, how I thought they felt has always been part of me.

"Our songs transpose group changes. We take different ages with us. We have matured. The Supremes are my life. It's like being a black woman. That means being a lady 24 hours a day, more than talking, choreography — a 24-hour life.

"We stay where we are at the top because of our standard. Black women's lives are getting better but that means more competition. It might seem as if we are for the older crowd. People, you see, have stayed with us.

Funky

"Look we're funky. We go to discos. That Bad Weather disc — you see. We're working closely with Stevie Wonder. He knows every scene. He's a personal friend of mine. You wouldn't know he's blind. Talking Book, Superstition — that's what he always wanted to do. And yes Motown sound has come a long way but then music is so vast."

Lynda radiates confidence. She doesn't believe she's made a mistake by joining The Supremes. In any case this gorgeous-looking girl has plenty of talent to go her own way if she so wanted. In a round-about way such talent helps to reassure those beginning doubts and questions.

So let's hope Bad Weather makes it and wish the trio a good, good tour.

around the country

tony byworth

A very good

old Chesnut

"HECRAMSEY" — the latest television hero to have emerged before the British public under ITV's Mystery Movie banner (London — Saturday; other regions — varies) — allows for a spot of flag waving on behalf of Nashville's music community.

The series — an offbeat western which casts Richard Boone as a bounty hunter who makes use of ballistics — employs the skills of top country music songwriter Jerry Chesnut to provide the film score.

"The theme is sung by Jerry Wallace," he explained, relaxing in his comfortable Nashville office. The wooden wall panelling, the mounted animal heads, the brass fittings and the award plaques and citations, all illustrate the man's success, critically as well as financially, as a writer.

"We've made about 20 different cuts for the series," he continued, "and there's musicians like Charlie McCoy who are featured, instrumentally, on the soundtrack. There's quite a few country sounds — you'll hear banjo, guitar, steel, harmonica and dobro amongst the instruments used."

Writing a film score is just one aspect of Jerry Chesnut's spectacular career that has placed him in the top league. The past year has been Jerry's most successful year since he first arrived in town, from Florida, in the mid-sixties. It was the year that Faron Young scored with Four In The Morning and — as he talked that particular October afternoon — Oney, Pride's Not Hard To Swallow and Don't She Look Good all rode in the top seven placings of the US Country Charts.

Nashville

"I came to Nashville to get into music," he commented when asked about the beginnings. "I didn't really know what I was going to do but I thought Nashville was the right place as it was the music capital. Things didn't pan out well at the start so I got a job as a direct salesman but, later, things started to happen for me as a writer. I also started cutting some discs.

"Recording didn't work out — no company is really prepared to promote an unknown artist. Anyway, I'm glad — at one stage I had four songs in the Top 10 as a writer



that thing rarely happens as an artist!"

The early years saw Jerry Chesnut securing hits with Del Reeves and, for a while, they ran a music publishing business together. Further success came as Jerry Lee Lewis recorded Another Place, Another Time and Roy Drusky put The Weakness In A Man on disc.

Successful

"I guess Four In The Morning has been my most successful song to date because it has been a hit all over the place. In fact I never knew that a record could sell so many copies in England! So Afraid was another good song although it's never been issued as a single. Tom Jones recorded it on an album that sold a million copies — that's a money-making album!"

Your next opportunity to become acquainted with a Chesnut song is through Oney, Johnny Cash's best-selling US single which appears on his latest album release — Any Old Wind That Blows (CBS 65431) — issued in Britain last week.

"It's a song about a working man who has been driven hard for 29 years. It's the only song

that I've especially written for anybody and I wrote it for Johnny Cash because it kinda fits his image. Johnny liked the song; he called me up and said: 'Good song — write me another.' That's all he said but that's kinda like Nixon calling you and speaking for an hour!"

Jerry Chesnut is one of Music City's busiest — and most successful — writers. In the past four years he has licensed over five hundred songs that have been released, although many, he modestly adds, have been recorded several times by different artists.

"The main reason that I write is because that's where I feel I'm needed. My definition of security is to be needed — if you're not needed you're treading on thin ice. I believe I'm needed as a writer — God knows there are enough people around who want to be stars."

You don't have to search far to find out Jerry Chesnut's qualifications as a writer — probably only as far as the next country album release to spot his name on the credits. Or, failing that, just switch on your television set the next time Hec Ramsey makes an appearance!



Jerry Lee Lewis

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The pressure for another 'Lady'

Charles Webster talks to Peter Skellern

NO MATTER what way you look at it, Peter Skellern is in a pretty strange position. With two singles to his credit his track record reads one world wide hit and one flop — all in the space of about six months.

A one hit wonder? I hardly think so if his last album and tracks for his new album which I heard being mixed are anything to go by.

I spoke to Peter in Decca's Hampstead studio where he was completing the mixing on the tracks, one of which will be chosen as his next single. "We've recorded all kinds of numbers," he said. "Including a few big ballad things which is what the public seem to want from me after You're A Lady."

This would appear to be the case, following the failure of Our Jackie's Getting Married, a jolly little romp about an old fashioned pastime known as courting.

"I wasn't really upset about Jackie not making it," he said. "I didn't really want it released. We (Peter and his producer Peter Sames) were going to do another song but the mixing went wrong so Jackie was put

out as a sort of stop gap by the record company."

Was the pressure on Peter to come up with another You're A Lady?

"Everybody says that a song like that comes along once in a lifetime, but I reckon that if I can do it once, I can do it again. I never used to worry about anything, but since I had the hit I'm under pressure to have another one to prove to everybody it wasn't a flash in the pan."

Much of the success of Lady can be attributed to Peter's style of singing which can only be described with what has now become a cliché — breathless.

"I'm not a singer," he declared in his fading Lancashire accent. "I'm a songwriter and it's important for me to be successful in that way. You're A Lady was a great start and it's been covered by so many people that I've lost count and Jack Jones is doing Lonely Room, a track from my album, as his next single."

"It's all going to take time and I'll feel a lot more secure in about 18 months time, especially if I can get a few more hits under my belt."

"Albums don't bother

me — they take time to sell and you can pick up a lot of sales over a long period. Once again, if I could have a few more hits it would help the situation enormously."

You're A Lady brought Peter many rewards, but it's the simpler things which he finds most pleasing.

"I can wear better clothes," he said, "and I can have a nice car. I'm still living with my family in Dorset, but now we can afford to have a nice place in London as well."

"The best thing about all this is that I have had the chance to travel. I've been all over Europe and to America, but I like France best of all. I'm bigger there than I am here and I've made arrangements for all my French royalties and fees to be kept in France so that I can have a villa out there. It's a great place for a songwriter as life's just that bit easier. Everything's clean as well, and when they build a new house they keep it in the character of the surrounding buildings not like England where everything appears to be ripped down willy nilly"

Perhaps Peter's big reason for success in



France is his romantic singing style.

"Women think I've got a sexy voice," he said allowing himself a little chuckle. "My mother keeps having her old lady friends ring her up and telling her what a sexy voice I've got."

Four years ago Peter was playing keyboards in a group but now he's on his own, he has become a star and the repercussions of his first single are still being felt.

"It made the industry sit up. 1972 had been a strange year and things were getting stale and when I came along with the song I suppose people took it as being a change from what had been served up for them before."

Peter's idol is Randy Newman. "I worship him and everything about him and my ambition is really to be Britain's answer to Randy Newman. Anyway he can't sing properly either can he?"

One up for the songwriters, but even Randy Newman plays concerts using his own songs, and Peter is gradually getting into the performing side of things after a few appearances in France and is set to play dates in New Zealand very soon.

LONGDANCER — FIRST OF THE ROCKETS

"FEELS good so long as they don't sign anybody else," and "We insist on hearing all the tapes sent in!"

Ah, you might say, a new group determined to assert themselves right at the start. Not only will they record but they will control the company! Good for them, of course, if they can find someone willing to take those terms. However the people in question, Longdancer, just happen to be the first group to sign, record and have a record released on a new label called Rocket.

Naturally they're getting plenty of attention because of this and in spite of the tongue-in-cheek manner of those opening remarks are pretty proud to belong to the new company formed by no other than Elton John.

Steve Brown of Rocket is pleased with them. "We were very selective. Longdancer had many companies after them. They chose us."

Brian Harrison, ex-Worcester College of Education trained physical education instructor and Longdancer's

piano, organ, guitar and bass player said: "They're a company interested in music, making and producing good music and not just the money side. It's possible here to know everyone. It feels like belonging to a family."

Rocket have been putting Longdancer on the road. They've been playing gigs on the same bill as Elton John. So naturally there have been full — house signs everywhere. Their im-

pression; "We've had a very good reaction. One of the people at Boston said we are one of the few groups to actually get people out of the bar and watch a first act."

"It's been a good tour to be on for we get a 45 minute set. As it has progressed we seem to be getting more applause. Doubtless we are settling down in our act."

Obviously it's a big hit to be with Elton. "It's great to be on the same

bill as him but I think we stand up as ourselves and have no need to be carried."

Longdancer began singing in folk clubs and playing mainly an acoustic set. "We played mainly contemporary folk. The clubs were the only places to play and we often did so for nothing. Now of course we're writing and thinking material in terms of a pop act."

To get into what

they're up to give a listen to the title track of an April album called If It Was So Simple. It has been released as a single.

The single has a clear, fresh sound about it. Vocals and arrangement gell. The tune is simple but effective with some interesting harmony work from the four man group.

Brian talked about If It Was So Simple; "None of us expect it to be a smash hit. We would be

surprised if it was coming from a new group. It's been getting plenty of air-play and getting to a good audience."

"On our album we thought of doing other people's songs. That's one way of getting yourself known. People look at titles and feel familiar with the tracks. In the end we decided we preferred to do our own stuff."

"Our songs come from personal experience. We don't set out to write words and then a tune or vice versa. They come at the same time, I suppose you might say our material has something akin to the Streets Of London style of Ralph McTell."

Longdancer have talent. They belong to a new enthusiastic record company. Already the group are lined-up for Continent dates. Their record will be released via the ever-growing American MCA company.

The Rocket — Longdancer partnership looks like being a pretty fruitful one!

Tony Jasper



J5 PAGE

An Australian hit for Michael's 'Ben'

DEAR J5 People,

Greetings. Just a short note to say that Michael had a special visitor this week . . . all the way from Australia!! It seems Mr J has sold more than 65,000 copies of Ben which is the highest selling record in the history of Australian Motown. The same record has earned its silver record here in the UK (over 250,000) and a gold record in the States (over 1,000,000). To quote RM's James Hamilton, Rat On! Congratulations Mike!

Love, Robin.



poems

1969 was a great year for me.
Because a great group was discovered you see,
They sang songs between soul and pop,
And with that they went to the top,

A contract was signed with Tamla Motown,
And there, their career really began,
Their first hit record was "I want you back,"
And talent was something they never lacked.

So after nearly three years of working hard,
Staying at the top is their reward,
To me they're the best group alive,
And their names are The Jackson Five.
Cenette Taylor

I love Marlon 'cause he's so sweet,
I dream of the day when we might meet,
I love him more everyday,
He's the one that I'll obey.

He dances with a groovy style,
I can't take my eyes off him for a while,
I dream of him each lonely night,
And know I'm thinking just what's right.

For Marlon I'd wait till eternity,
I know we'd be happy just him and me,
I know we'd get on so well together,
And our love will go on forever and ever.
Jackie Mill

I dream I lay in the cool waters,
drifting through the golden sands,
and Marlon by my side,
His love held in my hands.

The purple shade of evening,
The red sun set forms the sky,
The scene is me laying by Marlon's side.

I'd love to live in a beautiful house,
Our children playing in the garden,
Our name printed in on the gate:
"Mr. and Mrs. Marlon Jackson".

No noise just peace and love,
and Marlon by my side,
That's the scene I have always dreamed of.
Janice Wheatley

MICHAEL your so cute and sweet,
When I see you I feel weak.
My knees give way and just flop,
To give you my forget-me-not.

Every day I think of you,
Every minute and hour too.

While time flies by I'm in a daze,
That is why I get this craze.

You're my darling and love too,
I can't wait to be with you.
MICHAEL you're so GREAT you know,
That is why I love you so.
Pat Redwood

Michael, when I hear your voice
I wouldn't take no other choice
'Cause I'd listen all day long
To your wonderful soulful song.

Marlon, you show such great style
I also like the way you smile.
I dig your move and the way you dance,
Which make me go into a trance.

Jermaine, when you look in my eyes
You make me feel and realise,
You're the one, I'm sure it's you,
I've seen in all my dreams come true.

Now see Tito pluck those strings
While Michael, Marlon and Jackie sings
To that wonderful guitar sound,
While excited fans jump up and down.

Jackie, you I can't resist
'Cause you're the highest on my list.
You make smiles all the while,
'Cause you show such groove and style.

Now I'd like to make a request
To say the JACKSON FIVE are BEST??
They also have a cute little brother,
Like him, I've never seen no other.

'Cause he's just great playing on those bongos.
He knows exactly how each song goes.
Say? This name is just as handy,
Let's call them JACKSON FIVE and Randy?

Margret Brown and Mertis Taylor

Jermaine is handsome,
Jermaine is gay,
I see him every where I go,
Although he's far away.

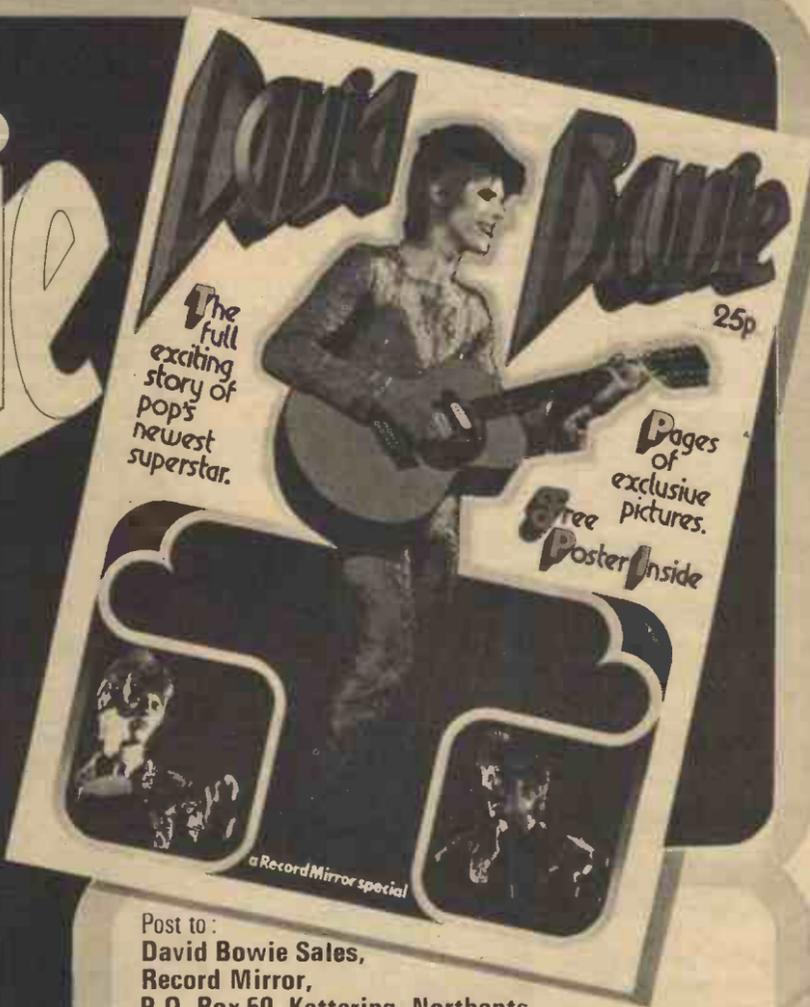
Jermaine will you be mine,
I'd love to see him all the time,
He sings so sexy he know's it's true,
But no one will beat him,
We all know it's true.

Valerie Williams

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MUSIC MIRROR

Great news for the new starters in amplification

THE best news from Frankfurt is that it is going to be less expensive than ever to invest in your first amplifier. There are now plenty of admirable pick-ups on the market — Dan Armstrong has just brought one out for around £10, but you can pay less — and you can now amplify them for as little as £17.

But first things first. Larry Macari has come up with the ultimate in beginners' kits. It is a simple little add-on unit that you plug into the guitar, called an Energizer. It costs £8.50 and used with an amp it can give boost or fuzz effects.

Alternatively you can plug a set of headphones into it and with no leads or other amplification at all can listen to yourself playing a solid guitar. This is a boon to beginners. It means that for only £15 you can start getting into electric guitar using your steel strung acoustic, a pick-up and one of these units.

The advantage is that when you do get round to buying your first amp you still have a useful unit. Macari also has a 10 watt Colorsound amp with tremelo for £22.50. He has also added to his range of effects units. There is now a ring modulator for £45, a phaser pedal for £15 and fuzz-free sustain for £18.50.

The most inexpensive amp yet is from Johnson, the Triumph people. This, like the Colorsound, is a combination amp and speaker. It is 4 watts and runs off two PP9 batteries. There is a single input with volume, two tone controls and tremolo. It costs £17 and without tremolo would be about £2 cheaper still.

With all the amplification that is on the market, news has just come in of a new British range which was not exhibited at Frankfurt. This is Elgen amplification which is to be distributed by our friends at Coppocks of Leeds. It is professional quality equipment.

There are 100 watt lead and bass amps costing £108 each and a stereo amp at £120 which features two channels for each instrument so that the performer can set up two entirely different sounds and play them through two separate speakers. A foot pedal attachment enables the player to swing the sound from one speaker to the other.

There is also a 100 watt four-channel PA with eight inputs and volume controls on each at the same price as the stereo. In the same series is a 50 watt general purpose amp for £75, a 50 watt combination with reverb in both lead and bass versions for £137, a folded horn cabinet at £149 and a 1 x 15 cabinet at £139.

With the exception of the lead and bass amps, the equipment is solid state. The speakers used are Altec-Lansing — which is very high quality. The equipment is finished in maroon — a new colour for amplification.

Selmer reported that their new range of amplification went down very well at the fair. The firm's turnover for the week was in excess of £30,000, they said. It is all top-quality solid state equipment. The design in blue is pleasant, clean and functional with glowing control panel infor-

mation. The L & B 100 can be switched to either lead or bass use. There is tremolo and reverb and middle control that gives controlled sustain feedback that is distortion free.

Running at full volume through a 100 watt speaker this is a very quiet amplifier. It also has a number of safety features like a detachable mains lead that will not wear where it enters the cabinet. There is also a safety circuit that illuminates a neon lamp behind the amp if the earthing is adequate. The L & B costs £159.50 and the speaker £99.50 for lead and £73.50 for bass. There is also a 100 watt slave at £116.

The range includes a 100 watt PA with six channels two of which can be switched for low impedance operation at £168.

To go with this is a PA 60H column speaker for £89. There are a couple of smaller amps too, a 30 watt combination with treble bass and volume at £84.50 and a 55 watt combination at £39.90. Sacha Distel has already bought one of the larger compact amps.

It seems that groups and performers have finally recognised that solid state amplification can be as good as valves. SNS, who have Slade using their equipment, were showing their new Chorale sound system which is fully customised but typically consists of a console on a stand with two column speakers — all of which would cost around £455.

The console has six inputs

with individual slide gain controls for each. It is solid-state and gives out 125 watts. This is basically a PA system. Each channel has reverb and there are high and low sensitivity switched inputs.

H.H. too is producing solid state equipment. Thin Lizzy uses it for example. This firm now has a five-channel mixer power amp. More info on that at a later date, one hopes. Frankfurt was also a chance to see the new design finishes on the Carlsbro range — looking very colourful and smart, and the CMI equipment from the makers of Park now with its name emblazoned across it — before it had no name and we were all looking for one for it.

Edited and compiled by Rex Anderson

NOTES

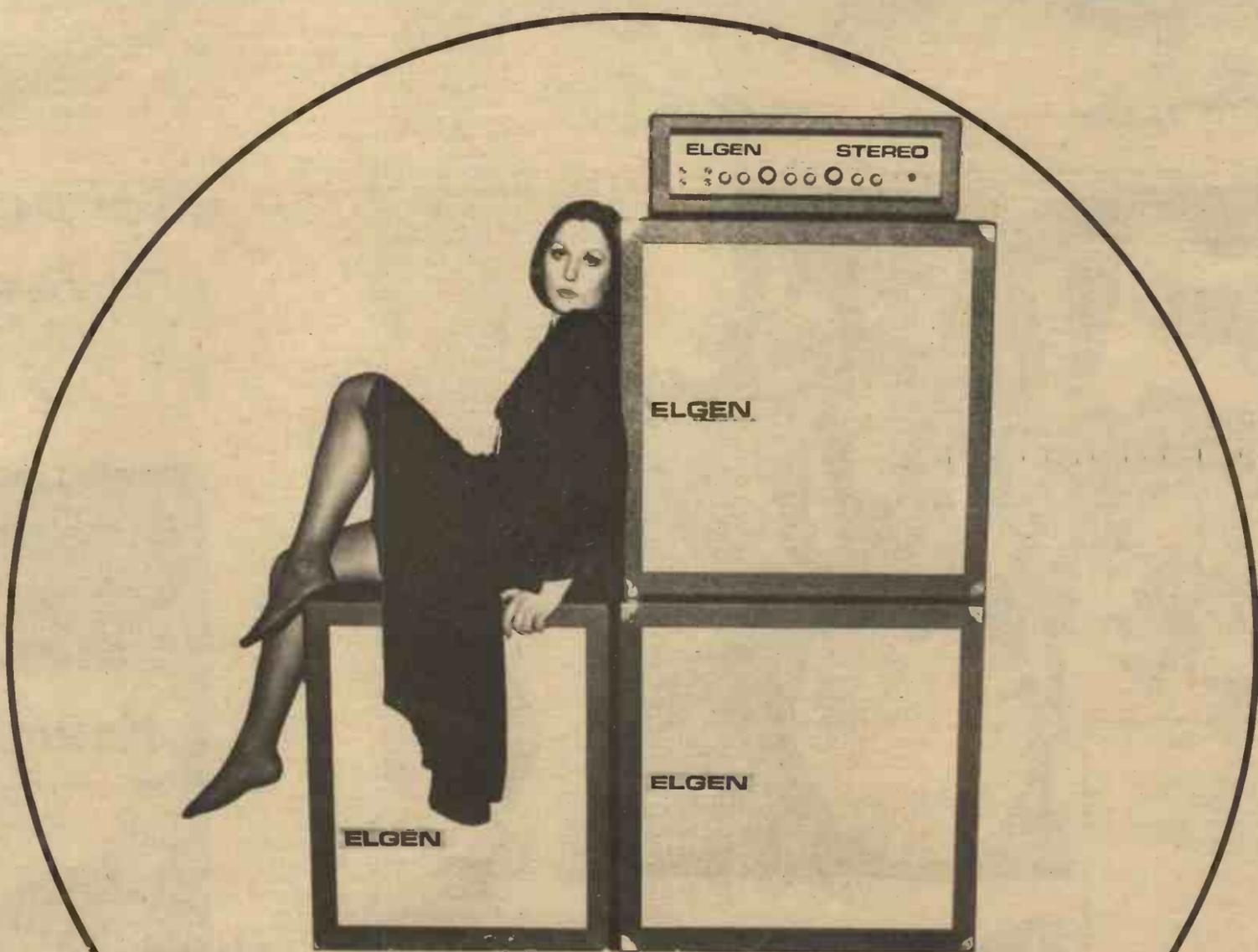
ONE of the great things about the Frankfurt Fair is the rumours that circulate. Among this year's best were . . . B & H bought out by American conglomerate . . . Fender taken over by Yamaha . . . whole fair bought by Dallas-Arbiter . . . General Music Strings to be making film projectors by next year.

Ivor Mairants seen deeply involved with the Martin guitar people — hopefully negotiating some goodies . . . Michael Doughty of Stentor came over on spec and found a room practically in the middle of town for £3 a night!

Larry Macari looking very pleased with himself on the last day . . . Gene Krupa there again this year on the Slingerland stand — actually caught him playing piano.

Congratulations to Fred Della-Porta on his OBE — Fred recently retired as chairman of Premier . . . Congratulations too to Dick Coppock, new President of the AMII and to Roy Morris his Vice President — time we had a shake-up there . . . talking of shaking up the AMII, the man who could have done it by forming a rival association has since accepted full membership — boo, hiss.

Take note that all prices quoted in this month's Music Mirror (rather overloaded with news I'm afraid — sorry people who were expecting features this month) are pre-VAT. Some are still the old purchase tax price and some are the price before any tax has been added so take them all with a grain of salt. Instruments will be both slightly more expensive and slightly less expensive after April 1.



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MUSIC MIRROR

PETE YORK'S DRUM BREAK

2

PAYING THE PRICE FOR PERFECTION

LAST year, Rose-Morris came up with something of a show stealer in the Powerdrive double bass drum pedal. The two pedals were part of a complex unit that anchored the bass drum — through a hoop round the rim, to the pedal and to the hi-hat and snare stands.

It was expensive, and at the time everyone said, "Nice, but why not make each component separately?" Good old Rose hyphen Morris have now done this and come up with a new, revamped range of Powerdrive hardware. The hoop has been done away with and instead the double-pedal just clamps on to the rim at the bottom.

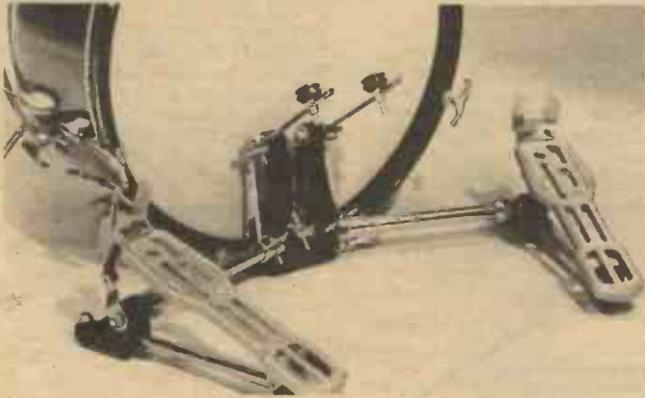
All the other components, including stool, hi-hat stand, snare-drum stand, cymbal

stand and tom-tom mounting are now separate units.

Full price lists are not yet available, but it is estimated that the star of the range, the dbl bss dm pdl (well it's too much to keep writing out) will cost around £85 give or take a VAT. The principle is still the same. Instead of buying two bass drums and two pedals, you have one bass drum and use a double pedal — two pedals set on either side of the stool, which operate two separate beaters.

This leads to two problems. The first — what to do if you want to ride on the hi-hat and your foot is on the other bass pedal — has been solved by the simple expedient of a foot operated choke on the hi-hat stand. The second — what to do with your left foot anyway — is a problem each drummer must solve for himself. If you are not used to double bass drum work then it takes some getting used to.

All the units have fittings to enable the drummer to pre-set them to heights and angles once only. The equipment then breaks down and folds up and can be reassembled without readjustment.



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There's plenty of Paice!

A PEACEFUL Sunday afternoon in the sleepy village of Little Rutting in the Gorse Bush was shattered recently by the arrival of a powerful, new automobile carrying powerful, new Ian Paice, Deep Purple drummer and valued friend.

Splintering through the gates of my driveway and skidding to a halt, the lad hopped out, swatted a few nosey yokels and helped me out from under the front wheels. Checking that nothing was broken, at least, nothing I'll need till next Tuesday, we went into the house, intent on talking drums.

Next morning we tried to remember what we had discussed. "How big's your kit?" I asked. You say that to a girl drummer and you'll get your faceslapped.

Ian has a new custom built kit of Ludwig drums consisting of a 26 x 18 bass drum, 16 x 10, 18 x 16 and 18 x 20 tom-toms and a 6 1/2 metal snare drum. There is also another bass drum 24 x 18 and an extra tom-tom 14 x 10 for use if needed.

I would point out that he uses only one bass drum although the speed of his foot often suggests two. And it's all done on Premier pedals of which he buys about four a year and chucks them out when they get tired. Because of the great volume on the stage Ian has to play with those Rocker Knocker type sticks which are all shaft and have no acorn.

Ian started playing at the age of 15 when he received a red glitter Gigster kit as a birthday present. He has never had a lesson and doesn't read drum books or practise his playing in an academic way. "I don't consider that it's practise when I'm on the kit at home. I'm always playing. At any time when I feel like playing the drums I sit down and play. There's no point in practising for the sake of it. You've got to want to. It's no good sitting down for eight hours if the enthusiasm runs out after thirty minutes."

I agreed about the need for interest and asked about his thoughts on the confidence in our own ability which a performer must have. "You've got to have total belief in what you are doing, that you're doing it better than anybody else can do it even if it's wrong. My way is maybe not the way for everybody but if I see somebody better than me I'll admire them but at the same time think, I'll get you, I'll do that soon. Because although I accept that there are people better than me I still think I'm the best. It must sound like a strange philosophy."

But it doesn't sound so strange, and Ian Paice's feeling for self improvement and the friendly competition with other drummers has made him a highly respected player. Deep Purple as a group have taken some unjustified criticism from a lot of reviewers and writers who know sweet nothing about music. But this happens when you become the biggest money earning touring band in the world. However I have never read anything but praise for the drummer. Even the jealous, frustrated shmucks own up when he plays.

On this subject of critics we both felt that the writer should report rather than offer opinions. What gives them the right to criticise when they can't do it themselves? I'm sure that most of you readers can make your own minds up about what you hear. And we can criticise ourselves, thank you.

Ian has a video tape machine through which he can have his performance record-



IAN PAICE

ed for playing back through a T.V. set. He watches not to analyse but to see how things are done and how fast. When you play, the involvement is such that you don't register what you're laying down. It's only later on hearing a recording that you find out.

"Did I play that break? Am I really that fast?" Try it yourself. The giant Paice drum set is tuned fairly slack and there is no help to speed from the heads so that all the power to play must come from the lad himself. There are no dampers in the bass drum. "I like it to shout it's head off. I like the tom-toms to sing out and the snare drum to crack."

When Deep Purple record they like to find a nice live room and record with the Rolling Stones mobile recording gear. There's no question of tearing the drums apart to satisfy the demands of a

regular studio. So Ian always gets a great live sound.

"I fail to see the point of taking a kit into a studio which takes away all the natural sounds of a drum, and then artificially trying to put them back. I'd rather have a full, rich sound than the funky, punch sound the studio drummers have. The drums should sound lush and round."

One of the impressive facets of Ian's playing is his fast bass drum work. The toe finds its spot about halfway along the footplate and starts to operate the pedal. The spring is carefully adjusted and begins to take over the work as the toe keeps the movement ticking over.

A short succession of very fast beats, three or four or five can be played with the toe sliding up the footplate finishing up with an accent as the foot comes down on the pedal. "I can't play on a pedal that's over tight. It's too quick. It comes back and hits your foot before you're ready for it. It's got to be to the point where it's not quite floppy."

Apart from the heavy touring schedule with Deep Purple, which last year took him to the States six times, Ian is looking forward to recording an album where he can sit back and let the kit do the work. A large bunch of good guys and some frightening arrangements then lay back and enjoy it. This would make a change from the group because he wouldn't have to play so loud.

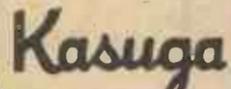
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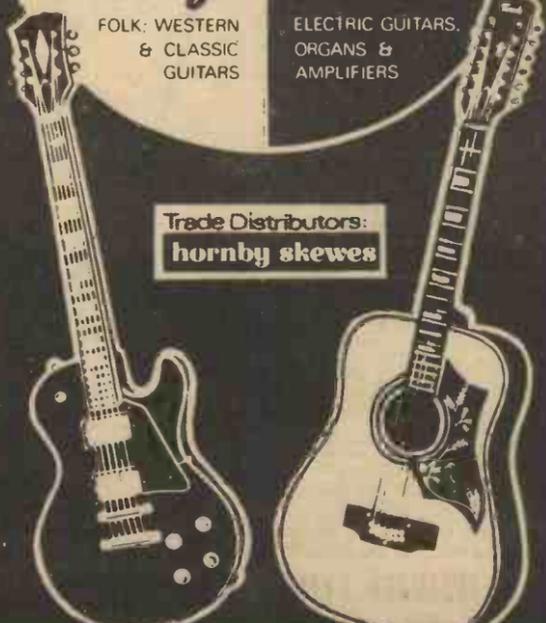


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3

MUSIC MIRROR

What's in store for us next?

IF it were necessary to make a guess at the way in which progressive music is going to progress then looking round this year's Frankfurt Fair one could not be blamed for thinking that the computer was eventually going to take over.

Really this is a natural conclusion to something that has been going on for some time. First we had amplified music, then electrically produced sound as in the organ and various effects pedals and add-on units. Then we had the synthesiser which broke sound down into its component parts and enabled the performer to build up what he desired.

Already the Moog, ARP and some other synthesisers are capable of jamming along on their own. Feed them a note sequence and they will play back variations until your mind spins.

The other thing we had was the echo unit. Watkins made a name for himself with his Copycat tape echo. That basic idea was then developed by the Gibson people in their

Maestro series of effects machines. They produced a machine that not only supplied echo but also gave you about ten minutes of tape to record on to.

This fascinating piece of machinery was demonstrated once again at Frankfurt by Bruce Bolan, an excellent guitarist who, given time using this Maestro unit can play along with himself playing along with himself several times over.

The Maestro unit is quite expensive however. Charlie Watkins has not

wasted too much time following up on this idea. He now has developed the Halle Cat with four channels and 75 combinations of echo including spring reverb and about five minutes of tape. Bach could have used one of these to write fugues with. It will sell for around £165.

Simms-Watts too have come up with a similar machine. Perhaps there are less effects on their Echo Dek but the tape is longer. No price has been fixed to it yet.

For straight echo effects — which are less expensive — Sound City now has the Performer Echo Unit selling for £50 which is really a simple mixer unit with a tape loop and three play-back heads.

Overcrowding has spoiled the market

THE market is now overcrowded with synthesisers. There is still the Moog of course, and Dr Robert Moog continues to produce smaller, more compact and less expensive versions. We now learn that Boosey & Hawkes have the exclusive dealership in Britain for ARP — another well established series of machines.

It is impossible to assess all the others. You need several months locked in a room just to understand the potentialities of one of them. Baldwin, for ex-

ample, have taken the synthesiser that was built into the Zodiac Organ and made it into a portable unit for £400.

Coming down to the £350 mark there are now two British models that are worth some attention. EMS, who produced the first synthesiser in a suitcase with the fingertip sensitive keyboard now have introduced the Synthi Hi-Fi which is simplicity itself to operate.

The console has the minimum of knobs and stands on a pedestal with

two foot-pedals. Any input can be used: guitar, mike, organ, wind or string instruments. It plugs into any conventional amplifier. The base unit has a bypass footswitch so you can cut the thing in and out and the pedals can duplicate the manual functions.

The other synthesiser is called the Gipsy and again has no patching systems. It stands on four legs and has its own three-octave keyboard. It has been designed by B. H Bailey under the trade name "Dewtron."

This machine again features a variety of effects. It has two voltage controlled oscillators, variable attack and decay, the facility to glide from one note to the next, variable pitch, touch sensitivity which gives a thin sound to lightly touched notes and a bold sound to notes played heavily.

There is variable reverb, vibrato, a talking filter that gives voice-like qualities to notes and a ring modulator. It can be played through any amplifier with an input impedance above 100k.

The problem with synthesisers is that they take so long to understand. There is at least one musician who had a VCS 3 for a week and was unable to get a sound out of it.

BOOKS

A 'must' for John Renbourn addicts

JOHN RENBOURN is a sort of working class hero for aspiring classical guitarists who know they will never get to play like Williams and need an attainable style to imitate. Renbourn, for many years a Pentangle member, began to fill that gap when he started producing solo albums.

Now he has put those

quite memorable and delightful pieces into a book, "John Renbourn Guitar Pieces" published by Oak Publications at 95p and worth every penny.

Of course you have to be able to read printed music, albeit very slowly,

to appreciate this book. This is not intended for beginners. There are no pages of explanation and no tablature — just straight music.

To some degree this is an advantage. So many books by folk guitarists insult competent players who just want to get on and play the pieces by forcing them to buy

several pages of useless information to the initiated — including how to hold the thing, what fingers to use and where to find the notes.

Each song is adequately explained in a simple note from John and the music supplies the player with his recommended fingering of each piece. There are no lyrics. All the tunes are solo guitar pieces. Some of them he has written himself and others he has arranged or transcribed from Baroque music for other instruments.

PIANET
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HOHNER

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Gibson grab a 'first'

THE largest single order ever in the history of Henri Selmer was placed at Frankfurt for Gibson guitars. Gibson's are growing in popularity even today, and Selmer, who import them from the States, are having to cater for the demand.

The order, incidentally, is also the largest ever received by Gibson. All Gibsons are, of course, professional instruments. At the other end of the scale Selmer was showing for the first time at the fair a new Viva Super 6 classical guitar for only £9.55 — a nice instrument



Terry Gould straps

FINGER-STYLE guitarists — the real finger-nail freaks — often have a lot of trouble because their nails are not strong enough to remain at the required length for very long. Somehow fingerpicks are never the same.

Terry Gould — the Hampstead Cape King — now reveals that he has a BSc and was launching his latest invention at Frankfurt... a patent medicine for strengthening nails.

LITTLE men with large scissors attacked the report on the Hayman Kit in last month's Music Mirror. The wood finish of the shells is teak — not mahogany as printed. More important the price of the Kit was left out and this is £329.20 with stands. This makes it £100 less than a comparable American Kit.

Incidentally the Hayman people gave me some Hayman jumbo rock sticks to try with the Kit. They are heavy but well balanced and "pick" the big sound out of the Kit.

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MUSIC MIRROR

**CHORD
BREAK**
4

Pleigh that noize!

WELL, there they are for the third or fourth week running — Slade and Cum On Feel The Noize. They may not be able to spell but they can certainly produce hits.

Not too difficult to play the chords to this one. You need to use G with a bar at the third fret and you can play a B min 7 instead of D during the verses. B min 7 is an A min played with a bar at the second fret with the fourth finger left off.

So how do you play it. Well strum in four/four time. If you listen to the single you'll soon pick up the rhythm. The three opening notes are G, F sharp

and E which you can either play with all the fuzz you can muster, like they do, or just play the chords of G, D and E.

There is then a two bar break into G moving into D. You need to slap your fingers about to get that rocking base. Hit the note B on the A string. When Noddy starts singing he is back in G again and he moves into D or B min 7 on "evil". It then drops into E on "tell" and the "don't know whys" are C, E, A.

The second line of the verse is played the same as the first including the "Don't know whys" but at the end he sings "anymore" and you move into

E. Then he sings "Oh no" and you change to D which leads naturally into the chorus.

This is G on "Cum", D on "Feel" and E on "Noize". Repeat for the next line and then on the "wah wah wahs" it is C, E, A again. And that's it. You can experiment with the bass lines. There are some long stretches up to E on the G chord and up to G sharp on the E chord.

If you have the patience you can try and work these chords out higher up the neck. Some of them are more satisfying and you can slide some of the bass notes. Keep practicing — Com On Pleigh The Noize.



ROAD TEST

Ovation guitar — is it worth the major expense?



THE Ovation Standard Balladeer is a pretty expensive piece of guitar. The price quoted is £152.10 before VAT. At this price one would expect major problems like fret-buzz to have been ironed out... they haven't.

However, playing an expensive guitar of this type, one is more critical than with, say, a guitar worth only £20. I came to it fresh and did a gig with it only a day after first playing on it. It is certainly

more responsive and easier to play than anything I have handled so far — but you can't thrash it.

The strings supplied with the instrument had obviously been on it for some time and were dead. I swapped them for a set of the new Picato Gold medium gauge strings which are truly excellent. They cost round about 30 bob a set and are well worth it.

It is possible that a heavier gauge string might have ruled out some of the fret-buzz which was particularly noticeable on low E. The guitar has a good bass response and brilliant treble so that gently played in a classical style the sound is perfect.

However, for blues — with those heavy bass runs — I found a lot of trouble with fret buzz even on the open string. Higher up the neck this is almost unbearable.

I do know that several top-class guitarists, including Cat Stevens, Alun Davies and Labbi Sifre use Ovation guitars, so one cannot dismiss them out of hand. This was a shop model and may have suffered a little from constant showroom exposure.

The Ovation is a unique instrument. It has a spruce top with a glossy polyester varnish and appears to be the same as any conventional guitar until the back and sides are inspected. This part of the instrument is bowl shaped and is made by being pressed out of a single sheet of a fibreglass substance called Lyrachord — which is apparently a by-product of space research.

The bridge is of walnut and is non-adjustable — a facility which is found on many far less expensive guitars and which might well have cured the fret-buzz. The neck is laminated for extra strength and the head, neck and heel are cut from one piece.

The fingerboard appears to be mahogany. The head is a unique shape and is fitted with excellent machine heads which may well be Schaller although they are marked Ovation. The instrument is not overdecorated. The soundhole inlay is very striking and attractive but on closer inspection is disappointingly a plastic pressing.

Disregarding the fret-buzz, the tone is mellow and full with an abundance of harmonic overtones. Bright harmonics can be played on virtually every fret and there is considerable sustain on high treble notes.

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New area for Armstrong

YOU remember Dan Armstrong. He designed those unusual amps with the multitude of control buttons so that you could shape the sound to anything you wanted. Well now he has turned his attention back to guitars.

Dan Armstrong was a successful sessions musician in the States before he came to live over here. Having heard him play guitar I can understand why. He made some basses. Jack Bruce had one. So did John Entwistle.

When I first met Dan he had this brilliant idea for a guitar using a sliding magnet under the strings instead of a pick-up. He was hoping then to market them through Boosey & Hawkes who was handling his amplification, but they have since parted company.

So Dan now has a factory in Esher where he has established himself as a guitar maker and is slowly expanding into other musical fields. But the guitars first. They have one or two unique features. The first is the pick-up. Dan did away with the magnet idea but he has retained his original brainwave of having the pick-up on a slide so that it can be positioned at will.

If you look at any conventional guitar you will

see that it has anything up to three pick-ups positioned at the base of the neck, near the bridge and in between the two. Dan's guitar and base have just the one humbucking type pick-up which can be slid into any position.

This means that only one volume control and one tone control are required and a much greater variety of sounds are possible. The pick-up itself is Dan's own design and is one of the slimmest pick-ups you are likely to see. They are available separately at £10 each.

The guitar has a mahogany body and neck with a rosewood fingerboard. Most of the metalwork is aluminium — for long wear. The machine heads are Schaller and the whole thing is very attractive indeed. Dan reckons to be churning out 1,000 of these a month — or at least he is capable of doing so if the demand is there.

The price including case is £190. He has also started making some little effects units that just plug into the guitar. The first of these he calls the Green Ringer and will cost around £10. Basically it just produces the octave above whatever is being played, but it can also give some really spaced-out effects.

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STATESIDE

American Singles

by James Hamilton

MARLENA SHAW: Last Tango In Paris (Blue Note UP 35517). Still they keep coming! (Think about it!) Sultry jazz-soulstress Marlena, who did the vocal of "Mercy, Mercy, Mercy", sings Dory Previn's lyrical addition to Gato Barbieri's theme in a Horace Ott-arranged Marvin Gaye-ish way — which is odd, 'cos his "Save The Children" happens to be on the flip. Along with the **EL CHICANO** (MCA MU 1188), this is the most satisfying, musically and sexually.

SUPREMES: Bad Weather; It's So Hard For Me To Say Goodbye (Tamla Motown TMG 847). Stevie Wonder penned and produced the "A" side here especially for Jean Terrell: it's in his own current mould, which means full of weaving melodies and poly-rhythms — and, like Stevie's own LPs, it slips by all too easily. Lovely listening, but will it stop Pop Pickers in their tracks? The Frank Wilson-produced tensile slow flip is a strung-out beauty.

DIANA ROSS: Good Morning Heartache; God Bless The Child (Tamla Motown TMG 849). Two exquisite slowies from "The Lady Sings The Blues" movie, these are not surprisingly indelibly associated in the minds of jazz lovers with the late Billie Holiday; however, congratulations are due to arrangers Oliver Nelson and Benny Golson, and to Diana herself, for doing such a good and tasteful re-enactment of them. Smoky early-hours nite club music.

RONNIE DYSON: One Man Band (Plays All Alone); I Think I'll Tell Her (CBS 1278). Although Thom Bell penned (with Linda Creed) and produced these semi-slowies specially for the ex-"Hair" star, the late-developing topside lacks all the magic of his recent work with the Stylistics, Spinners, etc., while the more lifting flip is a prettier (and Phyllis) proposition.

THE SHARPEES: Tired Of Being Lonely; Just To Please You (President PT 399). Hot on the heels of their "Do The 45" comes Bennie Sharp and the boys' earlier hit, issued here mid-60s, with its weirdly subdued churning rhythm and Gospel-ish vocal touches. The wobbly guitar and wailing Gospel clomp beat flip has always been my own favourite.

ARTHUR CONLEY: Take A Step (In My Direction) (Atlantic K 10294). This huskily sung very pretty and much commended slowie is but the lead side of a maxi comprising also the similar "Put Our Love Together" and "Love Comes And Goes".

GEORGE JACKSON: Let Them Know You Care; Patricia (London HLU 10413). Switching camps from Fame to Hi, George has joined with Willie Mitchell in producing a pair of ultra-relaxing soft slowies which are imbued with that Al Green-popularized "comfortable" Hi Sound. Hard to decide between 'em, they're both so yummy. George, sing one for me!

ARETHA FRANKLIN: Master Of Eyes; Moody's Mood For Love (Atlantic K 10288). Aretha sings one for us, a jerkily crashing semi-slowie arranged by ma man Quincy Jones with all sorts of surprises — not the least being the possibly over-inventive yet so skilful new treatment of its James Moody/King Pleasure flip, which suffers somewhat from overkill. Pure jazz, it's the side that stretches both most.

DON McLEAN: Everyday (UA UP 35519). Taken by public demand (they say) from a nicely rough 'n mono BBC recording, Don's simple guitar-backed reading of Buddy Holly's simplistic classic is an apt tribute to the inspiration of "American Pie", and right in the spirit of the original. Expect it to hit, anyway.

ROBERT THOMAS VEL-LINE: Take Good Care Of My Baby (UA UP 35518). Some may find Bobby Vee's new steel-backed slow treatment of his old hit full of fashionably languid beauty; others may find it suffering from that modern malaise, lack of drive and guts. I wonder what veteran letter-writer Rick Winkley thinks? Nice to see you back in Mirrorpick, Rick!

TOMPALL & THE GLASER BROTHERS: Where Has All The Love Gone? (Polydor 2058337). This Mexicali ditty was out before when featured in Jim Brown's "Tick Tick Tick" movie: now it gets maxi coupling of the Country stars' current yearning steel 'n fiddle slow C&W hit, "A Girl Like You", and the brighter "Delta Lost".

BATDORF & RODNEY: All I Need (Asylum AYM 514). Gently starting with harmonica and acoustic guitar in a mellow mood, the harmonizing duo's ultra-pleasant light lilt is decidedly Labi Siffre-ish.

PAUL DAVIS: Boogie Woogie Man (London HLM 10410). Although most of the Bang man's bouncy beater is pure bubblegum, it does have a touch of Rolling Stones raunch.

LOU REED: Vicious; Satellite Of Love (RCA 2318). If the incredible "Walk On The Wild Side" whetted your appetites for more from the ex-Velvet Underground / David Bowie influence, you may be disappointed by this more straightforward, Bowle-type stomper. While he's certainly no singer, he does seem to have created one of the sounds of the moment . . . and this is more of it, as good as the rest.

KIM FOWLEY: International Heroes; ESP Reader (Capitol CL 15743). If famous freak Fowley had filled fewer hours of tape, there'd be more hope of my finding time to transcribe it into a fascinating interview. As it is, untold outrages go . . . untold. Kim's keen newie is not at all outrageous, though — more's the pity. A pair of moral tales, set to music that lets you hear all the words, they're thoroughly "nice".

CAPTAIN BEEFHEART AND THE MAGIC BAND: Too Much Time; My Head Is My Only House Unless It Rains (Reprise K 14233). The Captain at 45 rpm? Yup, and it's a neat neat little brass-backed soul song too, handled with loving attention to the authentic soul style. Even the pretty flip is pretty soulful. An ear-opener.

DOBIE GRAY: Drift Away (MCA MU 1184). Gray is right — even in his "In Crowd" days, Doobie was more white than black in sound. Now he's back in the US Charts with a repetitive hook-line comes-and-goes slowie which fits the current Mac Davis/Lobo-admiring pop audience to a T. Not bad of its type, it could click here.

5th DIMENSION: Aquarius/Let The Sunshine In; Carpet Man; Magic Garden (Bell MABEL 3). At 33 1/3rd, here are the full 4:49 of the 5D's "Hair" hit (that's 1:50 more than before), plus two of their light and lively Jim Webb hits.

U.S. CHARTS

from Billboard

singles

1	3	LOVE TRAIN O'Jays	Phil Internat
2	1	KILLING ME SOFTLY WITH HIS SONG Roberta Flack	Atlantic
3	4	ALSO SPRACH ZARATHUSTRA (2001) Deodato	CTI
4	8	NEITHER ONE OF US (Wants to be the First to Say Goodbye) Gladys Knight & the Pips	Soul
5	5	LAST SONG Edward Bear	Capitol
6	6	THE COVER OF ROLLING STONE Dr. Hook & the Medicine Show	Columbia
7	2	DUELLING BANJOS Deliverance Warner Bros.	
8	10	DANNY'S SONG Anne Murray	Capitol
9	11	BREAK UP TO MAKE UP The Stylistics	Avco
10	14	AIN'T NO WOMAN (Like the One I've Got) Four Tops	Dunhill
11	18	SING Carpenters	A&M
12	12	I'M JUST A SINGER (In a Rock and Roll Band) Moody Blues	Threshold
13	16	CALL ME (Come Back Home) Al Green	Hi
14	7	COULD IT BE I'M FALLING IN LOVE Spinners	Atlantic Elektra
15	17	AUBREY Bread	
16	30	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence	Bell
17	20	DEAD SKUNK Loudon Wainwright III	Columbia Motown
18	9	DADDY'S HOME Jermaine Jackson	
19	29	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn	Bell RCA
20	24	SPACE ODDITY David Bowie	
21	22	HUMMINGBIRD Seals & Crofts	Warner Bros.
22	25	MASTERPIECE Temptations	Gordy
23	23	BIG CITY MISS RUTH ANN Gallery	Sussex
24	27	STIR IT UP Johnny Nash	Epic
25	19	DO YOU WANT TO DANCE Bette Midler	Atlantic
26	45	CISCO KID War	United Artists
27	13	CROCODILE ROCK Elton John	MCA
28	15	ROCKY MOUNTAIN HIGH John Denver	RCA
29	55	THE TWELFTH OF NEVER Donny Osmond	MGM
30	33	PEACEFUL Helen Reddy	Capitol
31	32	KISSING MY LOVE Bill Withers	Sussex
32	36	LITTLE WILLIE The Sweet	Bell
33	36	GIVE ME YOUR LOVE Barbara Mason	Buddah
34	37	MASTER OF EYES Aretha Franklin	Atlantic
35	35	HELLO HURRAY Alice Cooper	Warner Bros.
36	40	COOK WITH HONEY Judy Collins	Elektra
37	34	GOOD MORNING HEARTACHE Diana Ross	Motown
38	39	ONE LESS SET OF FOOTSTEPS Jim Croce	ABC
39	42	A LETTER TO MYSELF The Chi-Lites	Brunswick
40	47	DAISY A DAY Jud Strunk	MGM
41	46	WALK ON THE WILD SIDE Lou Reed	RCA
42	44	BITTER BAD Melanie	Neighbourhood
43	49	SUPERMAN Danna Fargo	Dot
44	21	DANCING IN THE MOONLIGHT King Harvest	Perception
45	57	WILDFLOWER Skylark	Capitol
46	38	SOUL SONG Joe Stampley	Dot
47	52	STEP BY STEP Joe Simon	Spring
48	66	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	A&M
49	26	YOU'RE SO VAIN Carly Simon	Elektra
50	59	DRIFT AWAY Dobie Gray	Decca

albums

1	DELIVERANCE Soundtrack	Warner Bros.
2	2 ELTON JOHN Don't Shoot Me I'm Only The Piano Player	MCA
3	3 DIANA ROSS/SOUNDTRACK Lady Sings The Blues	Motown
4	4 JOHN DENVER Rocky Mountain High	RCA
5	6 EUMIR DEODATO Prelude / Deodato	CTI
6	5 CARLY SIMON No Secrets	Elektra
7	7 TRAFFIC Shoot Out at the Fantasy Factory	Island
8	8 WAR The World Is A Ghetto	United Artists
9	11 BETTE MIDLER The Divine Miss M	Atlantic
10	9 STEVIE WONDER Talking Book	Tamla
11	10 NEIL DIAMOND Hot August Night	MCA
12	12 MOODY BLUES Seventh Sojourn	Threshold
13	20 ELVIS PRESLEY Aloha From Hawaii Via Satellite	RCA
14	14 HELEN REDDY I Am Woman	Capitol
15	15 DEEP PURPLE Who Do We Think We Are	Warner Bros.
16	13 ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies)	London
17	18 STEELY DAN Can't Buy A Thrill	ABC
18	98 ALICE COOPER Billion Dollar Babies	Warner Bros.
19	22 FOCUS Moving Waves	Sire
20	21 DEREK & THE DOMINOES Live In Concert	RSO
21	24 MAHAVISHNU ORCHESTRA Birds Of Fire	Columbia
22	26 DAVID BOWIE Space Oddity	RCA
23	16 MARVIN GAYE / SOUNDTRACK Trouble Man	Tamla
24	41 TEMPTATIONS Masterpiece	Gordy
25	27 SEALS & CROFTS Summer Breeze	Warner Bros.
26	23 CAT STEVENS Catch Bull at Four	A&M
27	19 AL GREEN Green Is Blues	Hi
28	25 JETHRO TULL Living in the Past	Chrysalis
29	31 EDGAR WINTER GROUP They Only Come Out at Night	Epic
30	45 JUDY COLLINS True Stories & Other Dreams	Elektra
31	29 AMERICA Homecoming	Warner Bros.
32	17 CREEDENCE CLEARWATER REVIVAL Creedence Gold	Fantasy
33	33 AL GREEN I'm Still In Love With You	Hi
34	32 STYLISTICS Round 2	Avco
35	36 CURTIS MAYFIELD / SOUNDTRACK Superfly	Curton
36	37 BEACH BOYS Holland	Brother / Reprise
37	38 NEIL DIAMOND Double Gold	Bang
38	47 WATTSTAX '72 (LIVING WORLD) Soundtrack	Stax
39	28 CAROLE KING Rhymes & Reasons	Ode
40	43 LOU REED Transformer	RCA
41	39 LOGGINS & MESSINA	Columbia
42	95 PINK FLOYD Dark Side of the Moon	Harvest
43	40 BREAD Guitar Man	Elektra
44	42 BILLY PAUL 360 Degrees of Billy Paul	Phil. Int.
45	30 JONI MITCHELL For The Roses	Asylum
46	53 DR. HOOK & THE MEDICINE SHOW Sloppy Seconds	Columbia
47	44 SANTANA Caravanserai	Columbia
48	50 FREE Heartbreaker	Island
49	34 LONDON SYMPHONY ORCH. AND CHAMBER CHOIR WITH GUEST SOLOISTS Tommy	Ode
50	35 DON McLEAN	United Artists

Straight from the States

JAMES BROWN: Down And Out In New York City; Mama's Dead (Polydor). Mr. Brown has joined Messrs. Hayes, Mayfield, Gaye, Womack, Hathaway, Van Peebles & Co. in becoming one of the black stars to have scored (or, in the case of the "A" side here, merely arranged/produced) the music for a black-aimed movie. "Black Caesar" is the name of this one, and the music from it selected

for this initial single is refreshingly removed from Mr. Brown's usual groove. "Down And Out" starts slowly and builds impassioned to a plopping bongo-led, mellow brass-backed, jerky, non-dance, dramatic rhythm, while "Mama's Dead" (shades of "Freddie's Dead"?) is a dead (!) slow and very beautiful soulful mood, sung in a crying style that we don't hear enough of these days.

SYLVIA: Pillow Talk (Vibration). Sylvia Robinson, of Mickey & Sylvia and ownership of Stang / All Platinum / Vibration record label fame, is back — and how! — behind the microphone . . . oh boy! And it's the boys who will be going "oh!" when they hear this super-sexy, b r e a t h - s u c k i n g , winsomely little-girlish, perfectly contrived piece of cock-teasing. That may seem strong, but believe

me that this is indeed a VERY strong record! If red-blooded males are able to resist its charms, they'd better go visit the blood bank for a top-up! Add to the brilliance of Sylvia's hissing, sucking, sighing and squeaking the loveliness of the light mid-tempo romping rhythmic music, and you've got one foxy mutha!

J.H.

MIRRORPICK-UP

Mike Hennessey, Mitch Howard, Peter Jones, Val Mabbs.

Diana hits the big one

DIANA ROSS

Lady Sings The Blues. (Tamla Motown TMSF 1131). This is the big one — the two-record set from the original cast sessions — the movie which proved to the world that Diana Ross COULD play the part of the hapless Billie Holiday, and do it so well that she's picked up awards galore already. Diana delivers her lines with complete assurance — there are short clips of dialogue, less than a minute long, to push through the story build-up.

But in the end it comes down to the vocal side. And Diana has obviously soaked herself in Billie Holiday recordings — yet still managed to retain much of her own individuality. Some tremendous orchestral backings from Gil Askey, the line-up full of big names, and the songs just pour out . . . Tain't Nobody's Bis-ness If I Do, The Man I Love, Mean To Me, All Of Me, God Bless The Child, and the main themes which were specially written by Michel Legrand, who conducted his own sections. The Movie also stars Billy Dee Williams and Richard Pryor.

And in addition: a full-colour souvenir brochure with shots from the film. Yes, it's the big one all right. It'll stand as an Album of the Year, no matter what comes up between now and 1974. As for Diana Ross . . . well, her performance and interpretation is a real eye-opener, and an ear-opener as well. Yet there were so many cynics who said it'd never work! PJ.

ALBERT KING BILLIE HOLIDAY

Gallant Lady — (One Up 2012). Performances recorded during the last part of Billie's life, in a Boston night-club — recorded live. It includes Strange Fruit, Tain't Nobody's Business If I Do and Porgy. Of special interest now because of the publicity attendant upon Diana Ross's portrayal of Lady Day on film.

JAMES YOUNG

The Young Ulsterman — (Emerald Gem 1091). Irish comedian with a knack of looking at the "troubles" with an unjaundiced eye — and helped out in several sketches like Saint Patrick Returns.

ERICKERSHAW

Time To Swing — (York BYK 713). Swing guitarist, in fact; here with a few friends swinging through Hot Lips, and Until The Real Thing Comes Along. Plectrum guitar technicalities.

Inspired Donovan

DONOVAN:

Cosmic Wheels (Epic EPC 65450). This is Donovan's first album for Epic and a very fine album it is, too. It's not exactly the Donovan you'd associate with Mellow Yellow and other such pretties, though he does play some lighthearted acoustic-styled numbers. Most of this — produced by Mickie Most — has a big production, and a very strong feel, which is helped along by John "Rabbit" Bundrick on various keyboards, including Moog; Cosy Powell, a determined drummer, and Chris Spedding.

Strangely enough in places this reminds me of Marc Bolan, perhaps with the lyrical connotations such as on Wild Witch Lady, and lines like "Little Linda blowing cinder sparkle like a star, the sun and roses merely shows us 'zactly where we are, a jaguar, hollow car". The latter is taken from an intriguing vocal number, Sleep, which also has good guitar work.

The title track has striking string sounds, and for a strong contrast to that try the chirpy Maria Magenta, which really has a compelling back beat. Want some strong satire, then try a very down to earth look at the space race and the intricacies involved when spacemen clear their bladders and bowels — though it's not quite expressed like that.

So, in all, there is a wide selection of material, and all presented in a musically interesting and enjoyable fashion. Quite a re-vamped and inspired inspiring Donovan.

V. M.

VARIOUS ARTISTS

Nashville International Country Festival — (Nashville NAL 5004). A lengthy parade of country artists, including Jacky Ward, Buzz Cason, Glen Sherley, Jack Blanchard and Misty Morgan, and a well-varied set of songs.

WILSON PICKETT

Greatest Hits — (Atlantic K60038). Even the earlier material has been electronically re-processed for stereo from his mono hits. The set, selling at £2.99, includes In The Midnight Hour, Land Of 1000 Dances, Midnight Mover, Hey Jude — includes, too, some of the not-so-known soul slabs that have marked his career. Produced early on by Jerry Wexler, then jointly with Tom Dowd and finally just by Dowd. A truly gentlemanly gvnor of soul.

CLAUDIA LENNEAR

Claudia Lennear — (Warner Brothers K 46204). This is a girl of all-round attraction . . . looks tremendous, sings with insistent style and almost overpowering personality. Ike and Tina discovered her first, then she did the Mad Dogs and Englishmen tour, guesting on top albums, and now her own thing. Which, on side one, is a real rock and roll onslaught including Casey Jones, Goin' Down and there's a lot of Ry Cooder's guitar and some hard-driving percussion. The other side is written by the great Allen Toussaint and puts Claudia into a straighter R and B scene, with the magnificently-created From A Whisper To A Scream taking the chief honours. A dynamic album.

TV CAST

Till Death Us Do Part — (Pye Golden Hour GH 550). A good hour's worth of Johnny Speight's irreverent and brilliant comedy, including the great epics Stalin The American Spy and My Dad's Royal Mate.

One for the collectors

LET IT ROCK (Atlantic K40455). A compilation of Atlantic material here to celebrate their 25th Anniversary, selected by former RM man Charlie Gillett and Dave Laing. "The best music of the past lives on with the best music of the present. I think this album proves it," they say. This album does help to get their point across, and it's a good collector's item with early Comets' sounds alongside the original version of Rave On! by Sonny West, and even Leon Russell and David Gates featured on a piece of '58 Oklahoma rock. VM



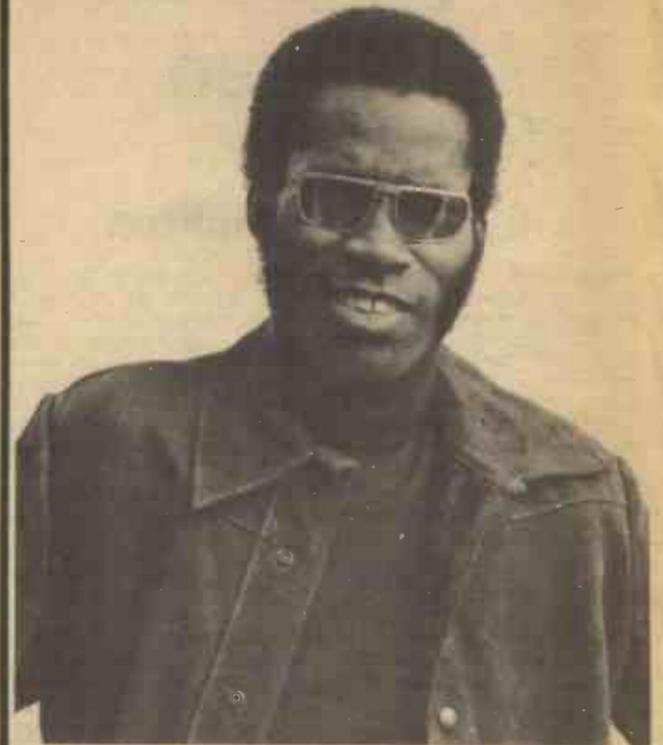
She Doody Doo Wah!

DION AND THE BELMONTS

Live At Madison Square Garden 1972 Reunion (Warner Bros K46208). So the vocals go a bit flat here and there, so what? And the sound isn't at times as great as it could be. So who cares? The answer. Absolutely no-one. The atmosphere on this live recording is great, and the audience were obviously having a wow of a time. There are times when the tempo and the spirits drop a little, but try the opener I Wonder Why, just to get into the feel of things. Tracks range from this 1959 Dion and the Belmonts recording to Dion's more recently recorded offerings such as Little Diane. There's also a good rendering of Teenager In Love and Runaround Sue with as much bopping she-doody-doo-wahing you could wish for. Yeh, let's hear it . . . Brooklyn loves Dion. We loves Dion! VM

DORY PREVIN

Mary C Brown And The Hollywood Sign. — (United Artists UAG 29435). Dory, ex-wife of Andre Previn, now stands fully exposed . . . as a writing-singing genius. To a jangling, expressive guitar she sings her songs of basic sadness, of life, of philosophy, of . . . sheer genius. Take the Starlet Starlet On The Screen track . . . who will follow Norma Jean? — delivered in a Monroe-ish little-girl voice at a brisk and businesslike tempo. It all fits into place, an intuitive performance. PJ.



Danceable Dandy

Dandy Livingstone; Come Back Liza (Horse 28). There's a calypso feel to this, with the oohing and answering sort of sound. It's danceable stuff, not exactly mindbending in complexity and full of commercial charm. The old feet just cannot stop twitching in gay abandon.

THE BEAR BROTHERS: Bondiogo (Dart). Old Grizzly Bear on lead guitar, violin, bass and keyboards, and Chick Bear on percussion — starting to move in Germany with its repetitive chant-type rhythm.

BEAUTIFUL CHILDREN: Mamalou (Polydor). From Holland, I think — mixed voices and a straight hefty old clap-your-hands item about a mother who seems as unpredictable as Old Mother Van Riley. It's simple stuff, but a Continental hit on the old Middle Of The Road style.

The new David

SIMON TURNER: Baby (I Gotta Go) (UK 34). Simon is the new Jonathan King find — reputed to be the answer to D. Cassidy and the others. This one builds on a raucous riff, and Simon's voice emerges from the electronics with a soft but persistent sort of build-up. It bears the know-how in a straight commercial sound — it just hammers unashamedly away. CHART CHANCE.

JOHNNY SILVO AND DAVE MOSES: Dr. Jazz (Bus-Stop). Wouldn't grieve me to see these latest Opportunity Knocks lads make it — it's a mockingly snooty treatment of some jive-jargon lyrics. Funny. Very.

STEPHEN SHANE: I'm Beginning To Touch You (Jam). A commercial song, for sure, with nice use of strings and backing voices and Stephen singing out with earnest dedication. Quite catchy, this.

GUY FLETCHER: Turn Me (Philips). Co-writer of Cliff's Eurovision winner, here showcased in a splendid Anita Kerr arrangement — his voice is sensitive and deep-rooted. Nice song, this.

STUART GILLIES: Amanda (Philips). One of the songs from Hughie Green's find-the-songwriter competition, and it's a romantic ballad which suits Stuart's style well (he was a six-time "Knocks" winner, by the way).

FRAME: Rockin' Machine (Pye). Two young lads, Chas Bowett and Vaughan Rees, from Essex, and they wrote, sang and played all instruments on it. It's lively if not all that distinctive.

LINDA ROTHWELL: Write Me A Letter (Chapter I). Nice quality to this voice — it's folksey, but with body, and though it's probably not a hit song, the voice could progress.

THE AVERAGE WHITE BAND: Put It Where You Want It (MCA). Good outfit, this. Building a name out on the road, too. Song, with voices lining up with guitar riff, has an immediacy which should do the AWB some favours.

GOLDRUSH: For A Few Dollars More (Decca). Instrumental at a sort of shuffling tempo, yet with a slow and pointed main melodic line.

SALENA JONES: Live And Let Die (Indigo). Terrific singer, a veritable dynamo creating tangles of electricity . . . she's a bit underrated outside the jazz-ish field, but this as a fine reading of the Bond-ian theme.

JOHN GILBERT: Old Sunshine He's A Friend Of Mine (Avalanche). Fairly strained voice, but effective enough. It's a powerful ballad, all upper-register, but not outstanding.

TIBBLE: We Went For A Drive (UK). Gimmicky, echo-y, sometimes explosive number, with off-beat guitar figures and a hollering lead voice.

CHANCE: Wash My Mem'ries (Alaska). Given air support could be in with chances, as it happens. Nice mid-tempo beater handled with fair exuberance.

WELCOME BACK, DAVE

DAVE CLARK AND FRIENDS: Sweet City Woman (EMI). This was a smash in North America for The Stampeders, and potentially it's a sure-fire smash here. It rolls along with the banjo sounds and the song has the sort of falsetto-filled chorus which I just can't see missing out. The more you hear it, the better and easier on the ear it becomes. Welcome back to the charts, Clarkie. **CHART CERT.**



BLUE HAZE: You'll Never Walk Alone (A & M AMS 7056). The 'oldie' which has been a hit right through from Judy Garland to Gerry and the Pacemakers — and Blue Haze do their usual job of dressing things up into a nice modernistic sound. Chattering strings and backing rhythm, good lead voice — all very melodic and sufficiently different to give this song another lease of life. Apart from Liverpool's Kop-end, that is. — **CHART CHANCE.**

VINCE HILL: Glory Hallelujah (EMI 2015). Trumpet blast at first, then heavenly girl-group backing sighs etc., and then that outstanding voice phrasing and note-hitting impeccably through the verse. It's a mixture of the calm and the fiery, this one, and it's certainly one of the best singles yet from Vince. Terrific arrangement (Alyn Ainsworth) and a sizeable success all round. — **CHART CHANCE.**

THE CONGREGATION: It Didn't Matter (Columbia DB 8980). A Flowers-Cook-Greenaway song, John Burgess production... that excellent Brian Keith lead voice, and a sepulchral-cathedral sort of feel to it... very much like a popular-music church service, but nonetheless with a commercial chart-worthy directness. As a matter of fact it's one of the best productions in ages; and one of my favourite singles. — **CHART CHANCE.**



MIDDLE OF THE ROAD: The Talk Of All The USA (RCA Victor 2343). This one has already been a big hit on the Continent and has been heard a lot round this country. It's got some hefty piano rolling along behind the voices, and the main arrangement is in a straight commercial (i. e. Middle of The Road) style. Less reliance on Sally Carr's distinctive solo voice this time. Could well do nicely; and surely a... **CHART CHANCE.**

BRUCE RUFFIN: Tickle Me (Rhino RNO 114). Reggae from one of the more practised and professional gents at this particular game. It's a catchy, infectious, ear-scratching sort of piece with some fair old string and woodwind jollity going on in the background, plus sing-along basic chorus. Must do well. — **CHART CHANCE.**

WOLF: Wolf (Deram DM 378). First single from Darryl Way (ex-Curved Air) and his new lads. A good production, with cascading chords early on, some pleasantly languid vocal touches in between the odd lash of percussion and drive. It's not one of yer instant hit touches, but it's got a fair amount of fascination in-built. At least try it. — **CHART CHANCE.**

VAL DOONICAN: Heaven Is My Woman's Love (Philips 6028 031). One of those happily-romantic ballads for which the Irish gent is noted. He has that deep-voiced aura of relaxation which comes off every single time on every single. The choral backing is fine, and the tinkling instrumental, boosted by strong bass runs, is just about right for the easy-listening market. — **CHART CHANCE.**

GARY BENSON: Sausalito (Birth). Young writer-singer on a brisk, bouncy production heavy on the drum side, and fair enough as an overall sound, but probably no instant seller.

MIRRORPIG

PETER JONES on the new singles

Hurricane makes his own giant smash

HURRICANE SMITH: Beautiful Day, Beautiful Night (EMI 2018). That honking tenor sax, that old-style instrumental lead in, then that voice that is fast becoming a cult sound in the States and elsewhere. There's a kind of trad-jazz feel in the way he phrases through this instantly commercial song... all throaty, and strained, and plaintive. An absolute giant smash arranged, conducted, produced, sung by Hurricane. **CHART CERT.**



MANDINGO: Medicine Man (EMI 2014). This really is one helluva swinger — Afro-rockish, fiery, flamboyant. A real jungle-music build-up with frenzied guitar touches, and an instrumental that really reaches out and grabs. I commend it all the way, and marvel at some of the technical touches. The sleeve notes: EMI accept no responsibility for panics, riots or disturbances caused by the primitive sounds of Mandingo. — **CHART CHANCE.**

THE PEDDLERS: Sing Me An Old Song (Philips 6006 283). A Roy Phillips song for the trio who now have a new drummer. More straightforward and commercial than many of their singles of yore, and so catchy it could well break through. It's a very simple melodic line, and has a rippling rhythm that clicks with me, anyway. Of course it's a very professional sound. — **CHART CHANCE.**

SPENCER DAVID GROUP: Catch Me On The Rebob (Vertigo 6059 076). The good Spence, back among us and all that. This is a mid-tempo piece, well-played, with strong vocal touches. It just pushes along without stretching the imagination too much, but the very simplicity must give it chart chances. Just a nicely-constructed repetitive single. — **CHART CHANCE.**

PAUL JONES: Perfect Roadie (Philips). It'd give me pleasure if this made the grade, because I rated Paul higher than most of the group lead-singer gentry. It's a self-penned item from the Mann man, mixture of the mickey-take, spoken-word and the beauty.

THE NEW FACES: Twilight Time (Ember). The old Tommy Edwards' hit, or the Tommy Edwards' old hit — and this trio (two boys, one girl) make it live all over again. Great song, this. Really great.

NAZARETH: Broken Down Angel (Mooncrest). New label, established group... could make it, but this one goes on a bit, and doesn't seem to have enough sheer quality to get there. But I hope I'm wrong.

EXUMA: Monkberry Moon (Kama Sutra). There's an air of sheer high spirits and good humour here... the growling, gruff lead voice, and the antics vocally behind it. It's a good single which could well come very good indeed.

NANA MOUSKOURI: Children Of The Stars (Fontana). Sells a lot of albums, does Nana. Bouzouki-type sounds push this one along at a fair old pace. Then it's that crystal-clear voice taking over.

MEDICINE HEAD: One And One Is One (Polydor). Back to the old duo-type format, I think, and they're always likely to break through. Thing is that this is a rather samey sort of number, insistent, but somehow not registering strongly.

YET another version of the Godfather Theme? Well, yes... but the one by RAJAH (Philips) is different. It's arranger Richard Hewson, in search of complete musical freedom, and on his treatment he played all the guitars, bass and piano, then laid on percussion and strings afterwards. It comes from an album out in a month or so. At school, Richard studied composition, and afterwards arranged for top groups, including spells of working with the Hollies and the Beatles... recently he's linked up again with Paul McCartney and Wings.

MIGHTY MOUTH McCULLOCH: My Lady (At The River). (Philips). Snarling, growling, mightymouth stuff — over a shambling and lively backing sound. It's good-time stuff of meaty content, if you get the gist.

HEMLOCK: Mr. Horizontal (Deram). Mixture of lethal quality from various established bands, and into a funky and relaxed sort of sound... nothing too drastic, but worth hearing.

DUFFY POWER: River (GSF 6). From a very good album, Duffy Power, and it shows the extent of his bluesiness and style. What's more, this is a sensible selection from that good album.

RENEGADE: Lovin' And Forgiving (Parlophone). Clever arrangement of mixed voices on a decidedly interesting record — it's built on a repeated phrase which could easily, VERY easily, take it into the charts. Try it for size.

RUPERT BEAR: My Name's Rupert Bear (Philips). There's a spate of Rupert shows nipping, or growling, round the theatres, and this is a fair enough theme song.

JIM NELSON: Tell Laura I Love Her (EMI). A re-hash of one of the more maudlin pop songs of the past ten years or so, and I still must admit to not liking it. Twas once a number one, though.

DANNY WILLIAMS: I Will Touch You (Philips). Smooth-voiced one-time Moon River man — somewhere near the Maths class in terms of style, and a lilting ballad.

CYMANDE: The Message (Alaska). A bit repetitive to my mind, but it builds well mid-way and there's this shuffling and persistent back beat which helps it along.

Exciting gem from Hump

ENGELBERT HUMPERDINCK: I'm Leaving You (Decca F 13388). Provided this gets the radio plays (and Engel fans claim bitterly that he usually doesn't these days) it should make a romantic way



into the charts. It's one of those lost-love, gawd-I'm-forlorn sort of songs, constructed to suit Engel's flowing tones. He's a good balladeer, no arguments; and this is an exciting gem for the easy-listening millions. **CHART CERT.**

MAC AND KATIE KISSOON: Change It All (Young Blood Int). One of my all-time favourite vocalists — full of drama, style, fire and soul. This is one of those splendidly awesome Young Blood productions — quite, quite outstanding.

MIKE ROSE AND THE COLOURS: When You're Asleep (Alaska). A straightforward mid-tempo ballad, sung nicely but somehow lacking that final spark.

CLUTCH: Black Angel (EMI). All the sound-effects of things zooming and the motor-bikes a-scrambling and tearing... one of those songs in fact. But it has a fair strength of melody and style.

FLANELCAT: Yer Big Girl's Blouse (UK). Hylda Baker catch-phrase transformed into an instrumental, piano-thumping singalong of little subtlety.

reggae corner

ONE of the best of the reggae batch this week: Groovy Situation, by DERRICK HARRIOTT (Trojan); almost a nursery-rhyme opening, but lilting into a commercial melody.

Then there is KEN PARKER on Will The Circle Be Unbroken (Dragon), a very gentle song with a questioning feel to it. From SWEET AROMA: Happiness (Rhino), which is actually a J S Bach theme adapted to suit organ and reggae back beat... nice one!

HUBERT LEE comes up with There Is Something On Your Mind (Down Town), singing well enough on a danceably commercial little predictable song. Deadly Sting, by THE SCORPION (with the Boris Gardiner Happening), is well above average, though a bit stilted... worth a close study, though.

Lonely Soldier is from GREGORY ISAACS (Green Door) is merely so-so, both in terms of song and singer. But JUNIOR ENGLISH, on I Don't Want To Die (Pama), injects more lively stuff, with a cooing backing chorus to help out.

City Of New Orleans by HOPETON LEWIS (Dragon): is a nicely-round production and the Lewis voice is warmly sympathetic. From DERRICK MORGAN: Derek's Big Eleven (Attack), starts with a greeting to Judge Dread, then goes four up on the Judge's Big Seven... and has more of those "adapted" rude-reggae lyrics!

MIRRORMAIL



Write to: Val, Record Mirror, 7 Carnaby Street, London W1V 1PG

Don't blame Tony

I WOULD like to remind H Bull (March 10) that Tony Visconti was not responsible for the failure of Mary Hopkin's last singles, Summer-time Summertime and Mary Had A Baby. The fault lies with the gullible public. The singles are well up to the standard of Mary's previous work.

Rick Winkley,
Terry Street,
Nelson,
Lancs.

Empty talk from the Baron

FOR the first time last week last week I listened to The Baron on Saturday afternoon Radio One. I can only say if our disc-jockeys made as many mistakes and talked as emptily as he does they wouldn't last long. And our set-up is only through mobile units, not a national radio station, where everyone should be professional.

R J Russell,
rjr discos,
88b High Street,
Ewell, Surrey.

Pop festival

I AM compiling a book on Pop Festivals and mixed media events over the past six years, ranging from Monterey to Mar Sol, irrespective of type, of music involved.

If any readers have any information, press cuttings, photos / negatives or thoughts on the above, please contact me at the following address.

Marcus Connaughton,
Commune Development,
79 Maryville Road,
Raheny,
Dublin 5.



Dedicated to surreal Mr. Bowie

DEDICATED to David Bowie, from a person who lives solely because he exists.

In my innermost eyes I can only fantasise the incredible pleasure, the indelible delight of knowing you.

Hero from the stars, all I ever ask is to touch you.

A whole dimension of strange new feelings has opened up for me.

You are the centre of my earth.

The core of my universe

Vision of wild surrealism, impermanent, changeable, yet never-ending.

Doctrine for the World, guiding light to heaven

The secret of bliss is within you

Haven of wonder

Live electricity

Sheer complicity

Utter superiority.

Gail McNally,
1 Malcolm Court,
Parkdale,
Wolverhampton.



Status Quo get stuck into a groove

I HAVE just bought Status Quo's album Piledriver. The music on this album is so repetitive that on certain tracks I thought the needle had got stuck in the groove. Status Quo are still churning out the same material they used five years ago. Matchstick Men is 10 times better than Paper Plane - at least the music is varied. No, sorry, J Grant. Give me Led Zeppelin, Rod Stewart and Focus any time. Long live progressive music, progressive fans stay united!

R Marsh,
28 Barkis Road,
Gt Yarmouth,
Norfolk.

Fanmania

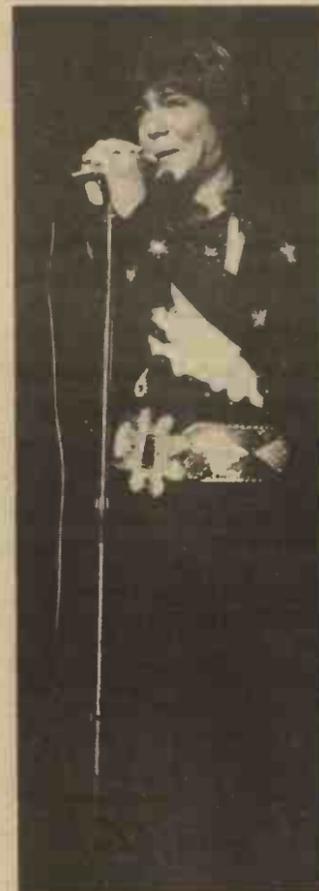
ALTHOUGH I can't stand the Osmonds, Cassidy, Jackson Five etc., I must support them in one respect.

How do the British fans expect these American people to come to Britain? When they do they are besieged by stupid girls at the airports, and their hotels are surrounded by these girls who persist in trying to see and touch Donny!

Why don't these ignorant girls leave these Americans alone and concentrate on British groups. Long live Dave Clark!

Paul Toghill,
29 Teewell Avenue,
Staple Hill,
Bristol.

VAL: I would think fanmania is one of the reasons that Americans come to England, Paul. And don't forget T. Rex are British.



Stop this flipping madness

IT seems to me that to re-release a record using the flip as an A-side is madness, particularly in the case of Johnny Nash's latest single.

Guava Jelly is not a bad record, but There Are More Questions Than Answers was released just a short while ago, and was a hit anyway. I can't see any point in turning the flip over and re-releasing it under the circumstances.

I suggest releasing Hold Me Tight together with You Got Soul and Cupid as a maxi value single.

Geoffrey G Wood,
42 Littledeale Road,
Wallasey,
Cheshire.

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Cliff does it his way

as Micheal Jacob finds out from our Eurovision hope

FANS of Cliff Richard will know that he is really two people.

There's the all-singing, all-dancing pop star of Power To All Our Friends and the Talk of the Town, and then there's the serious young man who, usually wearing glasses, spends most of his free time in churches and colleges around the country, playing his guitar and talking about his faith.

It's been some years since Cliff was the surprise guest at a Billy Graham meeting, and now he's involved in publicising the latest Graham invasion planned for the summer.

When we met recently I asked Cliff about the Christian side of his work. Alongside normal stage appearances he has been performing with the Settlers for a charity called TEAR Fund, and last year he included a gospel segment in his normal act for the first time. How did he feel it was going down with audiences?

"It's going down very well," he said, "I think that if you can please people musically they'll accept what the lyrics say, they won't mind if it's Christian."

"I think I've done it fairly cleverly in that I don't get up and do hymns. I do Jesus which is just a good gospel pop song, and I work in my own version of My Way, Mr. Businessman, What The World Needs Now Is Love — there's a kind of gentle easing into things like Reflections which is a direct Christian song."

When the Eurovision final is over, Cliff will be setting off to Australia with a clergyman friend called David McInnes to do a series of straight evangelistic shows, backed by a group which John Farrar (of Marvin, Welch and) is forming for him locally.

"What we aim to do is awaken people's interest," Cliff says, "they'll have a card they can fill in for further details."

But what happens if people are moved by Cliff himself, will he be talking to them?

"It's unfair to say this, but I don't trust that everybody would come for the right reasons if I stay behind. I think

there might be an element of people who would come back just to be close to a pop singer."

People wanting to be close to Cliff were very much in evidence when he sang in St. Paul's Cathedral a couple of weeks back, but he was hustled away leaving girls in tears. There's a certain tension between being a Christian and being a pop star, and the pop star side generally wins. It was something I tried to probe, but Cliff is as professional an interview subject as he is a performer, and he turned the conversation neatly into another direction.

Why was it, I wondered, that as many people seemed to dislike him as like him.

"I think it's my image," he said. "It's a responsibility, you see, being in the public eye all the time, and I'm always very careful with what I say to the press. We all have our dark corners, but I try not to show mine in public. And when people see someone who appears good they react against it, it makes them feel bad, that they're not achieving all they should."

There was some particularly upsetting hostility when Cliff visited Lancaster University and found a Gay Lib. group in the audience.

"In terms of opposition I don't think a Christian can go into a situation like that and not expect it," Cliff said. "We had a talk with three of them afterwards but they didn't want to talk really, they wanted another meeting. So we said to them, well, write to us and we'll tell you our terms."

One of them did write, but the meeting never happened. Cliff thought they wanted to use him for publicity, and he wasn't prepared to do that.

So if he didn't think much of Gay Lib., what about Women's Lib?

"It's a joke, isn't it," said Cliff. "I think it's ridiculous. I mean, women don't need liberating, they're quite free. Equal pay for equal work is a very right thing, it's justice, but you can't be liberated from



your family, that's ducking out of a responsibility.

"I'm old fashioned enough to believe that there are responsibilities you see. If there's a family it's the man's responsibility to work as hard as he can to keep them but a woman has a womb, and that's for bearing children."

Returning to the religious theme, I asked Cliff if he had been impressed by any Christian singers. Larry Norman was the only one he could think of. "But the only time I can really listen to music now is in my car. So if people aren't on 8-track it's difficult. I listen to the Everly Brothers a lot, Crosby, Stills, Nash and Young, Stephen Stills himself . . . people like that."

Finally I asked Cliff if there was any truth in the constant rumour that he'd be retiring to devote himself full time to Christian things.

"No truth at all," he said. "I nearly did once, but God began opening doors for me and I knew that I should stay in showbusiness. I'm always prepared to leave, but I'll go on as long as doors keep opening."

'I almost left once but God began opening doors for me and I knew I should stay in showbusiness'

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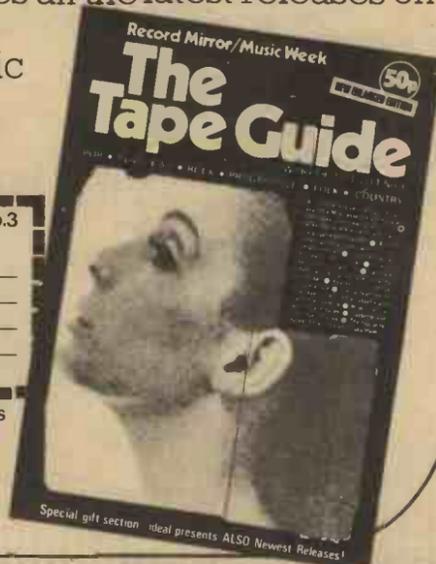
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Winter 1972/73 issue.



TAPE GALLERY

New releases

NILSSON

Aerial Pandemonium Ballet. — P8S 1756. — This album is a compilation of the best two of Harry Nilsson's recent LPs, *Aerial Ballet* and *Pandemonium Shadow Show*. After much juggling around and re-mixing *Aerial Pandemonium Ballet* was born. As in-car entertainment it is excellent. This collection of Nilsson's songs are relaxing and easy to listen to and the only criticism would be that there are two versions of *Without Her*, both different from the originals but identical on the tape, and two identical versions of a speeded up *Everybody's Talking*.

THE EVERLY BROTHERS

Pass the Chicken and Listen. — RCA P8S 11644. — Over the years, the Everly Brothers have tackled many different styles, but it is undoubtedly country music, in which lies their roots, that brings the best out of them. This Nashville-produced album is, quite simply, a joy — one of those rare collections without a duff track. Backed perfectly by the local musicians, the Everlys sing a magnificent selection of songs mainly by contemporary country writers like Mickey Newbury, John Prine, Roger Miller and Kris Kristofferson, and perform them with taste, style and that incomparable vocal blend.

LITTLE JIMMY OSMOND

Killer Joe. — MGM 3110-126. — The

current incredible popularity of the Osmond Brothers — not to mention the fanatical following of brother Jim as a solo artist — makes a winner of this tape a certainty. Indeed, there is little more that can be said. Like the music of the Osmonds collectively, Little Jimmy's material is plain, straightforward, unpretentious weenybopper pop and the inclusion in this selection of his recent massive hit, *Long Haired Lover From Liverpool*, is in itself enough to ensure extremely heavy sales of this tape.

DONOVAN

Cosmic Wheels. — Epic E:C 65450. Producers: Michael Peter Hayes/Donovan. It's been a long time since the last Donovan album — and it's been even longer since he's recorded music of this quality. This is an outstanding album with the title track particularly, sounding every inch a hit single. Producer Mickie Most, credited under his real name on the album, seems to have given Donovan a new lease of creative life, creating the right kind of musical environment for the songs. And the backing musicians too, have done a superb job in complementing Donovan's vocals — particularly Bobby Keyes' saxophone playing on *Earth Sign Man*, *Sleep and Appearances*. An album which confirms Donovan's creative potential. A tape which is sure to be very popular.

THE SWEET

Biggest Hits. — RCA P8S 11629. —

Released coincidentally with their massive chart-topping *Blockbuster*, this tape obviously has tremendous appeal. To date the group's success on singles hasn't been matched by their LPs but current fan following, plus a fine mix of tracks should see the Sweet move into the ranks of best-selling album artists. *Blockbuster* came too late for inclusion, but all the other hits are there, among them *Co-co*, *Funny Funny*, *Little Willie* and *Wigwam*.

THE PARTRIDGE FAMILY

Notebook. — Bell BELLS 220. Producer: Wes Farrell. — Release is perfectly timed to take full benefit from Cassidy's first UK tour — and obviously sales will be astronomical. It's noticeable that Cassidy is using his own albums to progress into sturdier sounds, while the Family albums retain that essential mix of teenage heartbreak and happiness via such songs as *Take Good Care Of Her* and *Storybook Love*, with contrast provided by something like *We Gotta Get Out Of This Place* — hardly recognisable as the song which was once a hit for Eric Burdon and the Animals, sure to be a popular tape.

VARIOUS

The Story Of Lord Baden-Powell. — Small Talk ZCSTB 999. — An item from the Smalltalk series of children's tapes, recently launched by Precision. As the title implies, the tape tells the story of the boyhood and subsequent military and scouting careers of Lord Robert

Baden-Powell, founder of the Scouting movement. The story is narrated by television personality Michael Aspel and includes contributions from Aspel's partner in *Smalltalk*, Ron Crosby, Eddie Ramonde, Richard Hope-Weston and members of the Phildeane Stage School plus the voice of the late Baden-Powell and an introduction by his widow. Excellently done but obviously an item that will only appeal to Scouts and the Scout movement enthusiasts.

KRIS KRISTOFFERSON

Jesus Was A Capricorn Monument — 65391. New album and tape from the creator of "Me and Bobby McGee", "Help Me Make It Through The Night", "Sunday Mornin' Comin' Down", and "For The Good Times". Ten more of those kind of songs from America's top troubadour: Kris Kristofferson with the gentle addition of Rita Coolidge.

BILLY PAUL

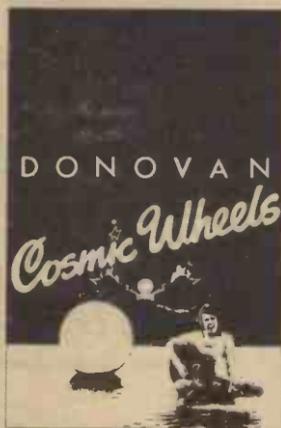
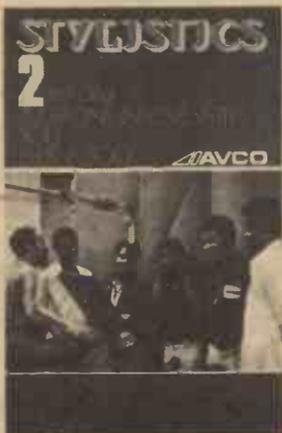
360 Degrees of Billy Paul. — CBS 65351. — Every once in a long, long while, a new star emerges and immediately wins the respect of the entire music world with just one album. Such a great star is Billy Paul. The album is *360 Degrees of Billy Paul*. Penny Valentine in *Sounds* described it this way: "There's something about this album that sets Paul aside — be it uptight and outasight or swimming in strings... I have a feeling we're going to be hearing a lot of this gentleman". . . . On record and tapes.

Barry O'Keefe



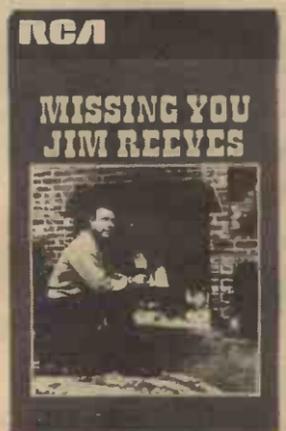
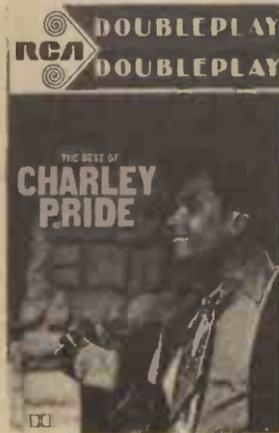
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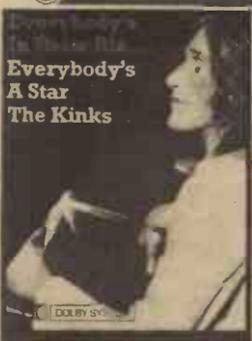
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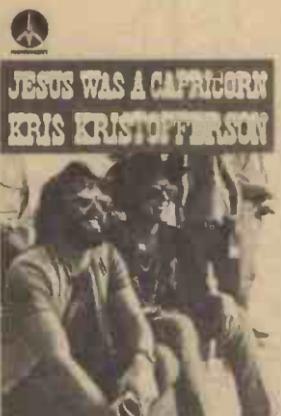
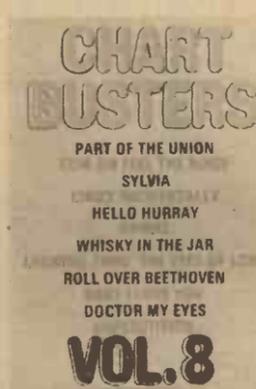
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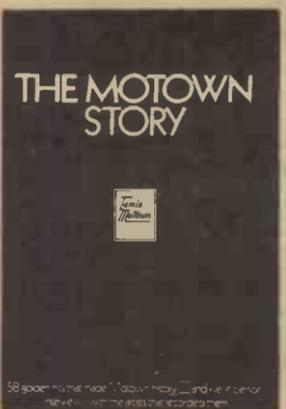
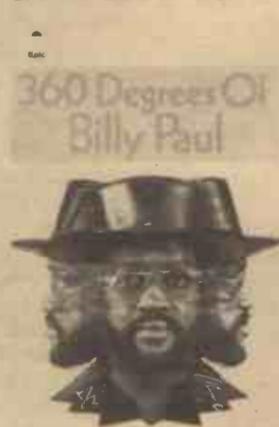
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The Kinks
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